THE Hollywood REPORTER
BERLIN DAILY №2
FEBRUARY 7, 2014
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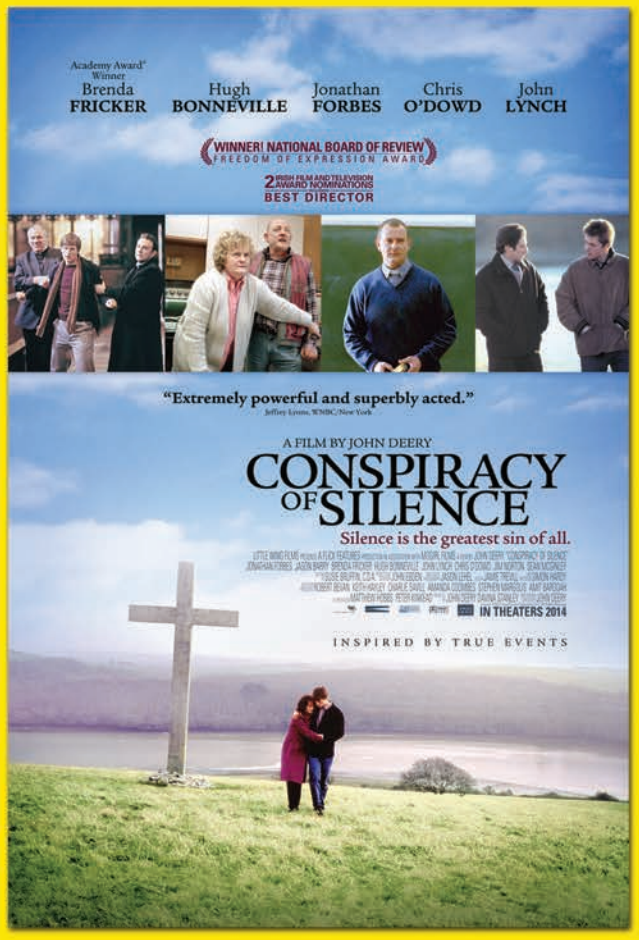

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THE Hollywood REPORTER

BERLIN WEATHER AND HIGH TEMPS
TODAY 54° F 12° C | TOMORROW 46° F 8° C

GANSEL IN TALKS FOR *MECHANIC 2*

By Scott Roxborough

German helmer **Dennis Gansel** (*The Wave*) is in negotiations to direct *Mechanic 2*, the sequel to the 2011 action thriller starring **Jason Statham**.

Gansel

One of the country's hottest directors, Gansel has made a name for himself with slick mainstream genre films, including the Nazi drama *Before the Fall* (2004), best-seller adaptation *The Wave* (2008) and, most recently, the terrorist thriller *The Fourth State* (2012). He is probably best known for *The Wave*, based on the teen novel by **Ron Jones**, which grossed more than $20 million in Germany alone. Gansel has been courted by U.S.

CONTINUED ON PAGE 6

Mads Mikkelsen Joins *First Law*

By Scott Roxborough

Danish actor **Mads Mikkelsen**, star of NBC's *Hannibal* and **Thomas Vinterberg**'s Oscar-nominated *The Hunt*, has joined *First Law*, a feature written and directed by Argentine helmer **Diego Rafecas** (*Paco*). Veteran actors **Armand Assante** (*Judge Dredd*) and the Oscar-nominated **Adriana Barraza** (*Babel*) co-star in the feature, whose international sales are being handled by Stealth Media Group. Stealth will be showing footage of *First Law* to buyers at the European Film Market.

The plot of *First Law* follows two very different brothers — one an executive of a corrupt

CONTINUED ON PAGE 6

From left: Paul Schlase, Tony Revolori, Tilda Swinton and Ralph Fiennes take a ride in the Berlinale's opening-night film.

OPENING-NIGHT GALA

The Grand Budapest Hotel

Wes Anderson's idiosyncratic period comedy will delight connoisseurs more than the wide public

BY TODD MCCARTHY

The game but losing battle waged by old-world grace and refinement against 20th century totalitarian thuggery is sympathetically portrayed by Wes Anderson via both arch and sophisticated farce in *The Grand Budapest Hotel*. With an attention to design detail that now has perhaps morphed from a preoccupation into a mania, this is as densely aestheticized an experience as has come from a quasi-mainstream American filmmaker in many a moon. In a very appealing if outre way, its sensibility and concerns are very much those of an earlier, more elegant era, meaning that the film's deepest intentions will fly far over the heads of most modern filmgoers. Fox Searchlight can hope that the work's boisterous, sometimes bizarre humor, as played by a colorful cast, will be sufficient to attract a sizable slice of the audience that made Anderson's last film, *Moonrise Kingdom*, his second-biggest hit.

As the critic Andrew Sarris once wrote of Ernst Lubitsch, the all-time master of urbane, naughty screen comedy, "For Lubitsch, it was sufficient to say that Hitler had bad manners, and no evil was then inconceivable." Anderson adopts a very similar view here. While hardly closing his eyes to — and, in fact,

CONTINUED ON PAGE 16

The Road to Oscar Begins in Berlin

By Pamela McClintock

In the next few days, *The Wolf of Wall Street* will eclipse the $166.2 million earned by *Shutter Island* to become **Martin Scorsese**'s most successful film ever at the international box office, fueled in large part by a massive showing in Europe.

The racy movie — a tougher sell in Asia and other parts of the world where censorship is common — is a boon for many of the independent foreign distributors who bought rights to it from Red Granite Pictures, which put up the film's $100 million-plus budget. *Wolf* has especially dazzled in France, earning $24.3 million for Metropolitan. In the U.K., it has taken in $24.6 million and in Germany, $19.8 million (United Pictures International picked up rights in both those markets).

But those placing a bet on *Wolf* aren't the only ones smiling as the film industry descends on Berlin for the European Film Market. *Wolf* is one of a number of Oscar best picture contenders financed outside the Hollywood system, including through foreign presales at markets such as EFM. *Philomena*, *12 Years a Slave*, *Dallas Buyers Club* and *Nebraska* also were financed through presales. Oscar contenders *American Hustle* and *Her* both have some studio financing but were largely financed independently.

Like *Wolf*, *Hustle*, *12 Years* and *Philomena* have seen notable returns for distributors in a number of territories, further evidence that there is a strong, growing appetite for non-popcorn fare across the globe.

Hustle, from **David O. Russell** and financed by **Megan Ellison**'s Annapurna Pictures, has taken in

CONTINUED ON PAGE 6

GANSEL: ANDREAS RENTZ/GETTY IMAGES FOR CONSTANTIN FILM)

THR HEAT INDEX

DIANE KRUGER
The actress is enjoying a full dance card, with two films screening at the fest, *The Galapagos Affair* and *The Better Angels*, and a just-announced role in *Fathers and Daughters* opposite **Russell Crowe**.

KLAUS WOWEREIT
The Berlin mayor finds himself embroiled in a local tax-evasion scandal as his culture secretary resigns after admitting to hiding $575,000 in a Swiss bank account. How very *Wolf of Wall Strasse*.

JOHN CARNEY
The Irish director's friendship with U2's **Bono** and **The Edge** is paying off. The trio announced they will tune up for *Sing Street*, Carney's semiautobiographical project, which the musicians will score.

KNOW YOUR DEALMAKERS

Michael Barker & Tom Bernard
Sony Pictures Classics
The SPC co-presidents struck just before the Berlinale opened. In the first major deal of the European Film Market, the company acquired competition title *Aloft*, starring **Jennifer Connelly**. The film is the English-language debut of Peruvian director **Claudia Llosa**, whose *Milk of Sorrow* won Berlin's Golden Bear in 2009.

Exclusive First Look

Daniel Bruhl and Cara Delevingne (pictured) star alongside Kate Beckinsale in Michael Winterbottom's *The Face of an Angel*, a fictionalized adaptation of the bestselling book *Angel Face* by Barbie Latza Nadeau about the first Amanda Knox trial. Knox has been back in the news since an Italian appeals court ruled Jan. 30 to reinstate her conviction for the 2007 murder of her British roommate. The U.K.'s Westend Films is handling worldwide sales for the project, which is currently in postproduction. BBC Films, Multitrade and Ypsilon Films produce alongside Revolution Films.

Schamus Salutes Hoffman

In his first fest press conference, the jury president said the late actor would be here in spirit *By Scott Roxborough and Stuart Kemp*

Berlin Film Festival jury president **James Schamus** said Thursday that the spirit of late actor **Philip Seymour Hoffman**, who was scheduled to attend the Berlinale, would pervade the festival.

"His death was pretty tough on everyone in the industry. But Philip Seymour Hoffman will be here," he said during the jury's opening press conference. "A lot of his friends will be joining together [in Berlin] to remember him — it is places like Berlin that provide a place to remember, mourn and to celebrate."

Hoffman's death was addressed head-on by the jury, but the controversy surrounding another filmmaker, **Woody Allen**, was skillfully dodged. When asked, in reference to the sex abuse scandal surrounding the *Blue Jasmine* director, if moral or ethical judgment will come into play for the jury, Schamus simply said: "I believe the moral and ethical decisions have already been made by the selection committee."

Gerwig

Instead of scandal, the 2014 Berlin jury preferred to play it light on Thursday. French director **Michel Gondry**, who will unveil his animated documentary *Is The Man Who Is Tall Happy?* in the Panorama section, admitted it was too early to have opinions on anything. "We've only seen one film so far," said Gondry, in response to a journalist's question on the quality of Berlin's competition lineup this year.

Actress **Greta Gerwig**, whose performance in *Frances Ha*, which she co-wrote with director **Noah Baumbach**, was a highlight of last year's festival season, was quick to correct one journalist who congratulated her on her Oscar nomination for that film.

"I didn't get an Oscar nomination. I wish I did," said Gerwig. "But I am a Golden Globe nominee!" THR

Yimou's *Home* to Wild Bunch

By Clifford Coonan

French sales outfit Wild Bunch has picked up international sales of **Zhang Yimou**'s work in progress *Coming Home*, which sees the Chinese director reunite with his longtime muse **Gong Li**.

"The film is announced and is definitely a Wild Bunch title," a company spokesman confirms to *THR*. The deal was brokered by Wild Bunch co-founder **Vincent Maraval** at the festival.

Zhang shot the love story in Beijing and Tianjin with Gong and **Chen Daoming**, who play lovers forced apart by circumstances until an unusual illness brings them together.

It is Zhang's first project since he signed up with **Zhang Zhao**'s Le Vision Pictures last May. Longtime collaborator **Bill Kong**'s Edko Films is also on board.

The movie is in postproduction and is due to be ready in time for the Cannes Film Festival. THR

INDIA BERLINALE 2014

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HIGHWAY

PANORAMA

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PRABHAT PHERI

FORUM

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Vera Farmiga Signs On for *Prima*

By Rebecca Ford

The Conjuring's **Vera Farmiga** has joined relationship comedy *Prima*, written and to be directed by **Evan Greenberg**.

The film, previously known as *Dance of the Mirlitons*, centers around Jesse Urchin, a 12-year-old girl accepted into the prestigious Battleboro School for Dancers who learns that to get to the top she must kill or be killed. At the same time, the child's mother, to be played by Farmiga, struggles to acclimate to her posh stomping grounds.

Farmiga

The Allegiance Theater's **Daniel Dubiecki** and **Lara Alameddine** are producing along with **Karine Martin** via her Mediamax banner. Highland Film Group is selling the film at EFM.

A shoot start date is slated for March. THR

Open Road Picks Up *Triple Nine*

By Rebecca Ford

Open Road Films has acquired U.S. rights to **John Hillcoat**'s upcoming thriller *Triple Nine*.

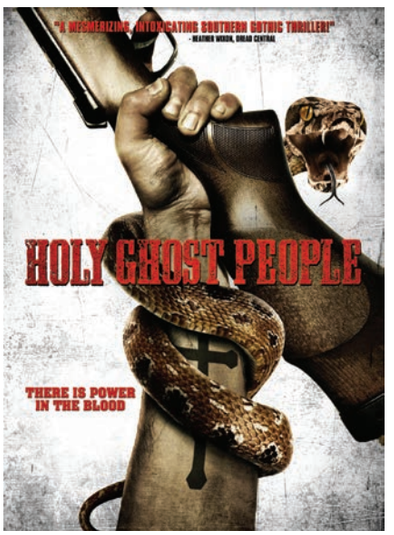
The heist film stars **Chiwetel Ejiofor**, **Casey Affleck** and **Kate Winslet**. It's slated to begin shooting this summer for a 2015 release. Several other actors are in talks to join the film, including *Fruitvale Station*'s **Michael B. Jordan**, *Breaking Bad* star **Aaron Paul**, **Teresa Palmer**, future Wonder Woman **Gal Gadot** and *End of Watch*'s **Michael Pena**.

Triple Nine follows a group of gang members and a corrupt cop who plan the murder of a police officer in order to pull off a heist. The pic is financed by Worldview; CAA handled the domestic deal. THR

THE 2014 BERLIN POSTER AWARDS

Creature Edition

THR pays tribute to the most amusing and over-the-top promotional materials at the European Film Market



Title Most in Need of Ending With the Word "Batman"

***Holy Ghost People* (USA)**

This horror movie is loosely based on a 1967 documentary about snake-handling Pentecostals who took Mark 16:17-18 — which has a bit to do with snakes and speaking in tongues — way too literally. If you like reptiles, guns or tattoos, this one's for you.

Least Scary Title for a Horror Flick

***Poker Night* (USA)**

Is it about cards? Is it about actual pokers? Maybe *Hellboy*'s Ron Perlman and *Breaking Bad*'s Giancarlo Esposito were playing poker with a schlockmeister and wagered their next roles on a single hand. And lost.

Most Hirsute Conflict

***Bigfoot Wars* (USA)**

It's unclear which is the more mythical event: a war between Sasquatches (given that these creatures have, since *Harry and the Hendersons*, been rather good at conflict resolution) or '80s stars C. Thomas Howell and Judd Nelson toplining the same flick.

Most Cthulhu-riffic Travelogue

***The Dark Sleep* (USA)**

What are a pair of overtired gingers to do when they come across a demon from the Lovecraftian pit with a big rock head, a human hand and three wee dudes riding on his shoulder? Open the door that leads to new representation.

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SYNOPSIS

A married couple along with their new born baby visit the English countryside in an attempt to repair their fractured marriage. They become stranded when their car breaks down and are forced to spend the night at a remote bed and breakfast known as Eden Lodge. At first the place looks and feels like paradise, but their peaceful weekend quickly turns to terror when they realize a serial killer is among them.

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Oscar

CONTINUED FROM PAGE 1

more than $50 million to date so far (it's still rolling out). Ellison's sales outfit Panorama, headed by **Kim Fox**, handled foreign sales.

Steve McQueen's harrowing slave drama *12 Years*, which likewise still is rolling out, has earned about the same, an especially impressive number for a film about American slavery given that films about U.S. history often don't travel well. And *Philomena* has grossed north of $42 million to date internationally.

"The fact that so many films, more and more, are independently financed is not a surprise to me, just evidence of the shift of the studios no longer financing non-tentpoles," says **Micah Green**, head of CAA's Film Finance Group, which lays claim to helping get *American Hustle*, *Dallas Buyers*, *Her* and *12 Years* made.

"It goes without saying that some of the movies being sold at the market this year in Berlin will be in the awards race two years from now," Green says.

Ralph Dietrich, CEO of Swiss/German distributor Ascot Elite, whose current slate includes Academy Award frontrunners *Hustle* and *12 Years*, is among those who are emboldened. "It's been an amazing year so far.

The Wolf of Wall Street

Quality films have been incredibly successful," he says.

He also is releasing *Dallas Buyers Club*, although that film, like *Her* and *Nebraska*, hasn't yet begun to roll out in earnest internationally.

Lionsgate Motion Picture Group co-chairman **Patrick Wachsberger** became involved with *12 Years* as head of Summit Entertainment and helped drive the international sales effort for the film. (Lionsgate and Summit have since merged.)

Wachsberger says he took a calculated risk by deciding to wait to open *12 Years* until January, instead of in the fall, when the film opened in the U.S. The move paid off, he says, with *12 Years* enjoying a boost from awards attention. And should *12 Years* win the Oscar, the "sky is the limit" in terms of box office potential, he says.

Wachsberger adds that he believes foreign audiences want more sophisticated choices.

One positive trend Dietrich has noticed this year is that several Oscar films have shown broad appeal outside the older demographic typical for high-end dramas. *Wolf of Wall Street*, in particular, has trended much younger than Scorsese's previous films. — SCOTT ROXBOROUGH CONTRIBUTED TO THIS REPORT

First Law

CONTINUED FROM PAGE 1

multinational, the other under the wing of a tribal shaman — who have to choose where their loyalties lie when their ancestral home faces destruction. *First Law* is produced by **Marcelo Laccarino** and **Michael Tadross Jr.** for Argentina-based Zazen Producciones, **Francesco Di Silvio** for Reservoir Pictures, **Edouard de Ligne** for Rosebud Entertainment Pictures and **Pasquale Zaza** for Z Entertainment.

Stealth Media Group plans to bow the finished film in Cannes this May.

Mikkelsen won Cannes' best actor honor in 2012 for his performance in *The Hunt* as a man falsely accused of child molestation, a performance that also earned him a European Film Award. He next appears in the dark Western *The Salvation* from Danish director **Kristian Levring**. The second season of *Hannibal*, in which Mikkelsen plays infamous cannibal Hannibal Lecter, premieres in the U.S. on Feb. 28. THR

Mechanic 2

CONTINUED FROM PAGE 1

producers in the past but until now has preferred to finance and produce his films out of Germany, often with long-term collaborators Rat Pack and Constantin Film.

Statham has come onboard to star in the *Mechanic* sequel, reprising his role as Arthur Bishop — the "mechanic" of the title — an elite assassin with a talent for cleaning up after killing his targets, often making the deaths look accidental, and with a strict code of conduct. The first *Mechanic* film, directed by *Expendables 2* helmer **Simon West**, co-starred **Ben Foster**. It is unclear if Foster or any of the original *Mechanic* cast will be in the sequel. Nu Image is shopping the project to buyers at the European Film Market.

Mechanic grossed just under $30 million in the U.S. and around $22 million internationally. But the pure genre nature of the project and Statham's loyal global home video fan base make *Mechanic 2* a potentially lucrative proposal. THR

BERLINALE BRIEFS

RENO LANDS IN *EAGLE*

Jean Reno has joined the cast of **Gerardo Olivares**' *The Way of the Eagle*, a movie that combines a scripted narrative with wildlife footage. The film tells the story of a boy called Lukas (**Manuel Camacho**) and an abandoned eagle chick. Their worlds collide when Lukas finds the chick, which has been thrown out of the nest by his older brother. Reno has signed on to play a mountain man who forms a bond with the troubled young boy.

CANADA-GEMANY PACT FOR *REPLACE*

Canadian producers Ultra 8 Pictures, A71 Productions and 108 Media are pacting with German partner Sparkling Pictures to produce **Norbert Keil**'s horror thriller *Replace*. The film tells the story of a young woman with a strange skin disease who discovers she can replace her own skin with other woman's and maintain her beauty. Worldwide sales will be handled by 108 Media.

HOISETH JOINS FILM TRUST

Kevin Hoiseth has joined International Film Trust as director of international sales. The appointment, effective immediately, was announced by IFT president **ChristianDe Gallegos** alongside IFT founders **Michael Benaroya** of Benaroya Pictures and **D. Todd Shepherd** and **George Waud** of Miscellaneous Entertainment.

YOUR RIGHT MIND ROUNDS OUT CAST

Katherine Heigl-starrer *Your Right Mind* has added **Clea DuVall** (*Argo*), **Sheryl Lee** (*Winter's Bone*), **Emily Alyn Lind** (*J. Edgar*) and musician-actor **Ryan Bingham** to the cast as the film begins shooting in Utah. Directed by **Ami Canaan Mann** (*Texas Killing Fields*), the drama follows a traveling folk singer (**Ben Barnes**) whose dreams of becoming a famous musician are put on hold after he meets a former country singer (Heigl). Highland Film Group is shopping the film to buyers at EFM. THR

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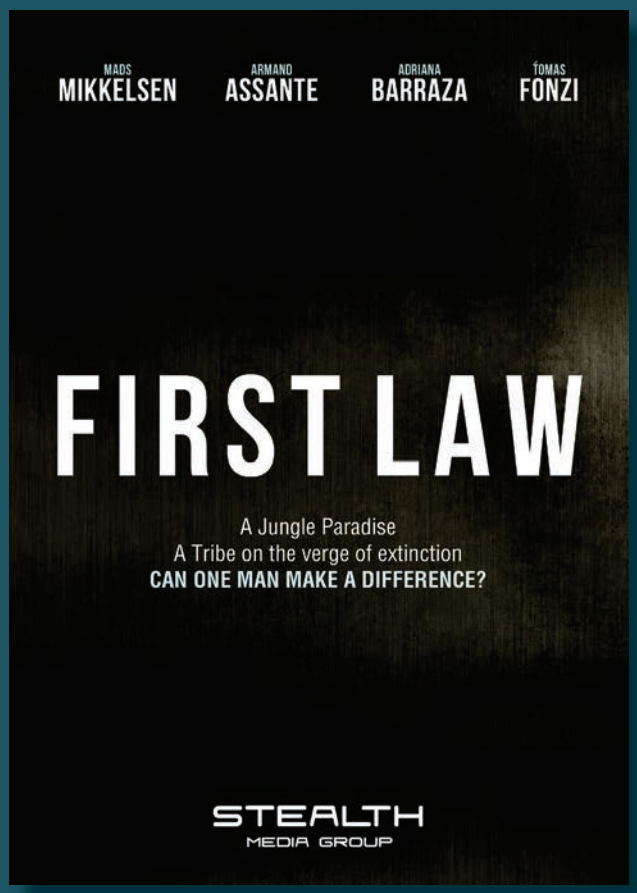
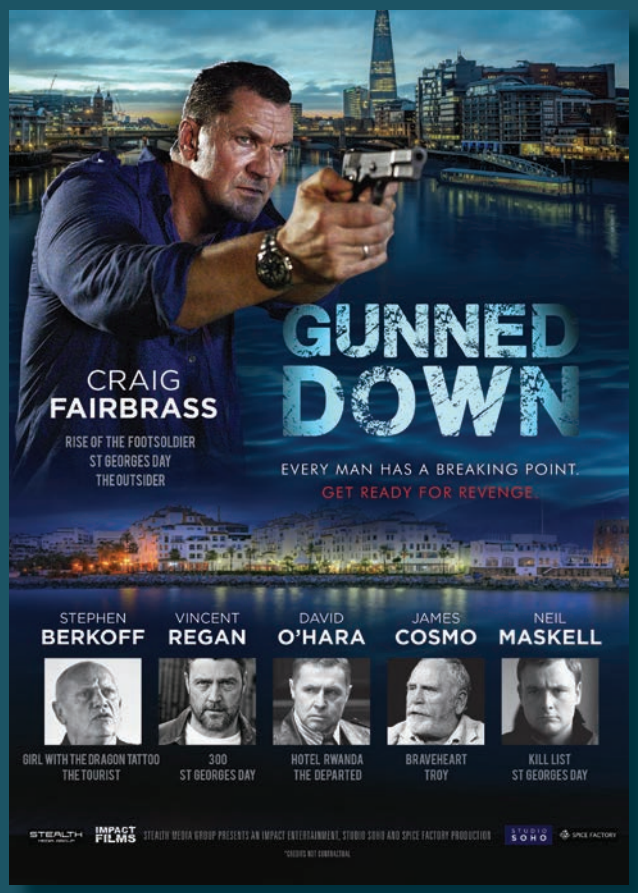
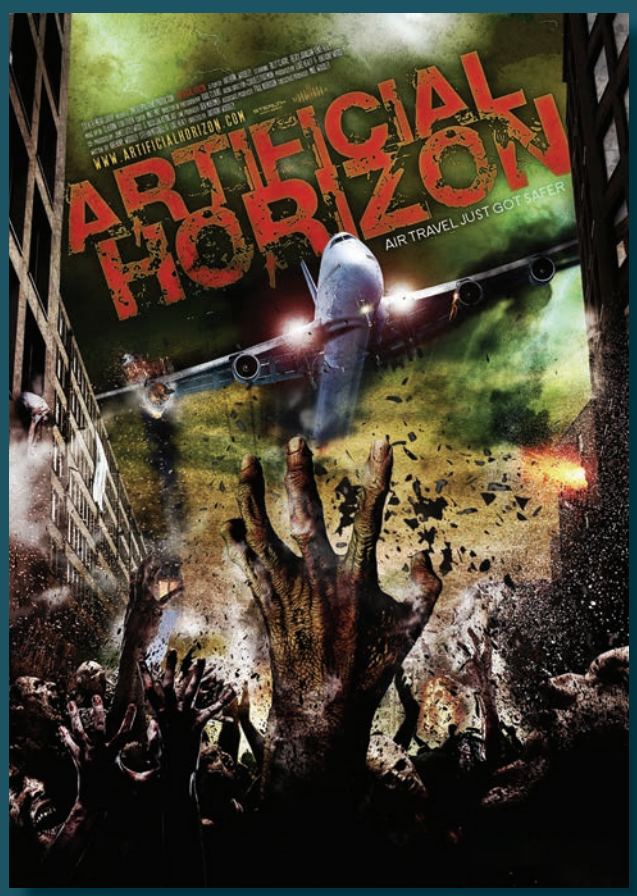


Shooting



Pre Production



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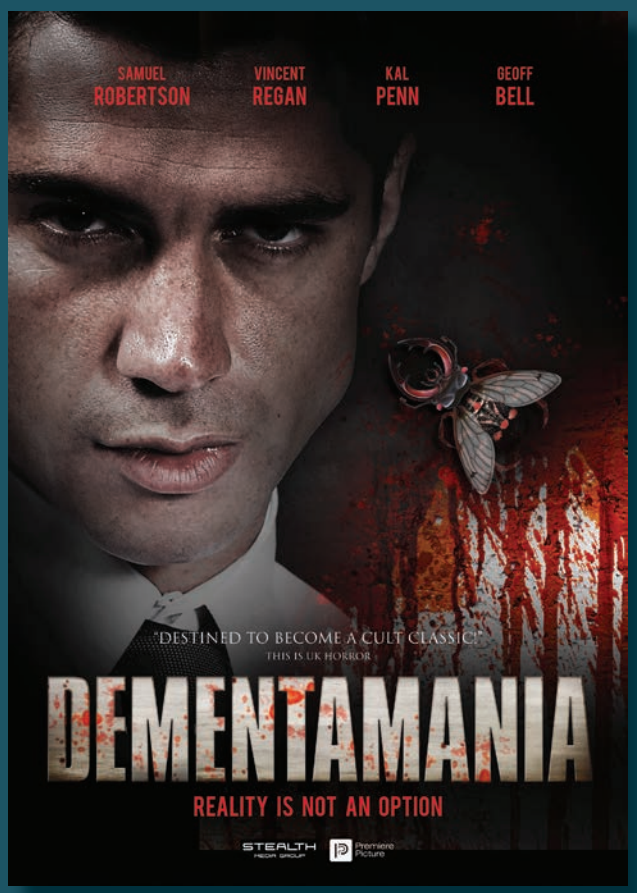
BERLIN SCREENINGS 2014



DEMENTAMANIA

Parliament – 08 Feb, 09:45

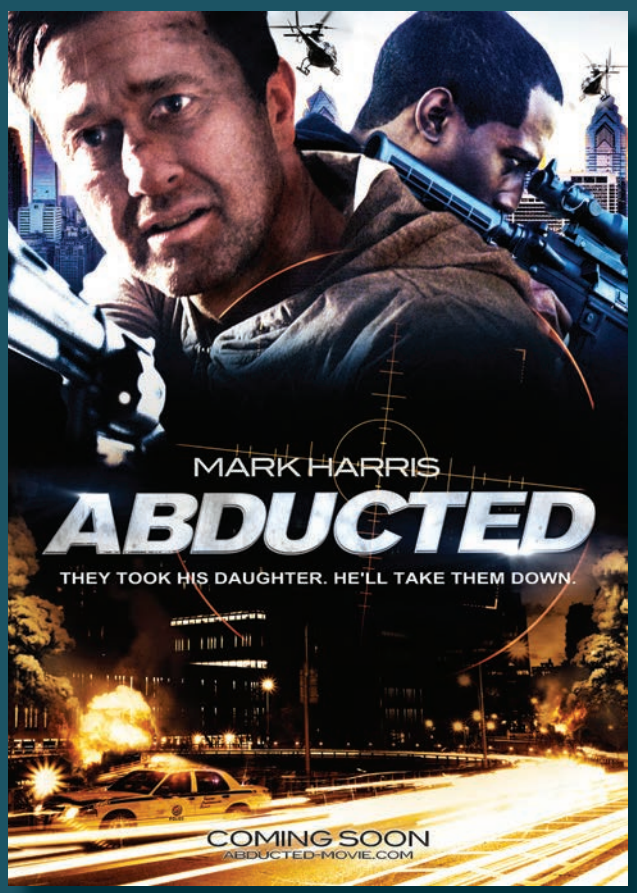
Synopsis: When Edward is stung by a mysterious bug, it results in a painful and agressive rash. It also unlocks the door to a secret world inside his head causing nightmarish fantasies to manifest themselves within vivid hallucinations. As the rash spreads and threatens to envelop his entire body, his visions become more real and reality begins to drift further and further away.

Starring: Sam Robertson (Beaver Fills, Hot Hot Hot, Being Victor), Vincent Regan (Lockout, Unleashed, Clash of the Titans), Kal Penn (Harold & Kumar Escape from Guantanamo Bay, Superman Returns, Epic Movie), Geoff Bell (Scoop, RocknRolla, War House).

Director: Kit Ryan (Botched, winner of Best Feature New York City Horror Film Festival 2007)

Genre: Horror, Thriller

Territories Available: World



ABDUCTED

Parliament – 07 Feb, 17:30

Synopsis: Just released from prison after a 5 year sentence and battling addiction, he attempts to rebuild his marriage after the death of his young son Micheal. He works day and night as a mechanic to take his wife Allison and daughter Lara to Los Angeles in an attempt to make things right between them all. However, not long after they arrive things go horribly wrong as Allison is viciously beaten and his daughter, Lara age 6, is told her parents are dead after being snatched from her bed in the house monitored by the illegal child adoption ring. Can Matt save his daughter in time before she is handed to her new parents on this black market of child adoption. We go on the journey of a desperate father.

Starring: Mark Harris, Anna Nightingale, Honor Kneafsey, Felix Ryan

Director & Writer: Marrk Harris

Genre: Action, Drama

Territories Available: The World, excluding UK

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STEALTH MEDIA GROUP

James Schamus

The fest jury topper on getting his start in Berlin, why he won't talk about what happened at Focus and where he'll be dining during the fest (it's not where you think) By Stuart Kemp

"This will be a full-blown cinephile geekout," says Schamus of being on the jury.

VETERAN INDEPENDENT PRODUCER AND ACADEMY AWARD-nominated screenwriter James Schamus takes his post as head of the Competition Jury at the Berlin International Film Festival just under four months after being unceremoniously fired as CEO of Focus Features. It will be Schamus' highest-profile industry outing since his exit from the Universal Pictures-owned specialty label he headed for 15 years. For the first time in more than 25 years, he is attending a major international festival as a "civilian," free from sales duties, studio pressures and requirements to attend movies he might want or need to buy for a slate.

As a screenwriter, Schamus is most closely associated with Ang Lee, having penned the script to Lee's 1993 Golden Bear winner *The Wedding Banquet*, as well as having delivered Oscar-nominated screenplays for *Brokeback Mountain* (2005) and *Crouching Tiger, Hidden Dragon* (2000). He now is working on a script with Lee about the rivalry between Joe Frazier and Muhammad Ali to be shot in 3D, and is adapting Philip Roth's *Indignation* as well as scripting a revisionist look at the life of legendary musician Fela Kuti for Nigerian director Andrew Dosunmu.

Schamus spoke to *THR* from his new office in New York City (just around the corner from Lee's) about what he is most looking forward to about Berlin, the key role the festival played in establishing Focus' former incarnation Good Machine as an independent powerhouse and why he is considering ditching his signature bow ties for a T-shirt.

What will be different about Berlin this year?
This is the first time in a quarter of a century that I can go to a film festival just to watch movies! It's a blast and it's fun to have your selection made up for you. The decisions about what to see at every festival I've gone to in the last 15 years [during the Focus years] were primarily based on what was available and what was for sale. It's crazy. You want to get into the film business because you like to go to the movies. And then you get into the film business and you go to film festivals. And what do you do? Run around and only go to the movies you can possibly get to between meetings.

Are you anticipating receiving an influx of job offers at the festival?
Those discussions are ongoing as part of the daily flow of life now. My taste and my career are, I would say, more influenced by Europe and the U.K., so [Berlin] is a land of many old friends and filmmakers that I love.

How does this year's program grab you?
You can never make predictions, but this looks like a very strong lineup. It just feels very, very substantial to me.

What's your history with the festival?
We go way back. I screened the first film I ever produced, *The Golden Boat*, a little 15mm movie by Raul Ruiz, in the market, and I made my first sale there to Marcus Hu and Jon Gerrans at Strand Releasing. I think it was one of their first purchases ever, their first year in business 25 years ago. Then I showed up a couple of years later with a movie called *The Wedding Banquet.* That movie launched the international sales and distribution part of Good Machine, something that really kept us alive professionally. It was the true foundation of that company. Ted Hope and I started the business and we realized we needed serious professional help, and that was what brought us to David Linde. That screening of the movie at the Zoo Palast was the beginning of us as business people in a sense. And of course Focus International always had a very strong presence at the market.

What is your favorite Berlin moment from the past 25 years?
The reason I got started in the international distribution business with *The Wedding Banquet* is we couldn't find a single sales agent to sell the movie. So we showed up in Berlin thinking, "This is going to be an absolute disaster." And it turned out to be one of the great moments of my professional career, sitting with Ted [Hope] in the lobby of the Steigenberger [in West Berlin on Los Angeles Platz] — we didn't have an office — we were completely ill-prepared for what hit us. We sat in that lobby for four days straight and sold the movie around the world. It was a delirious four days of work and it was fantastic.

Which restaurants do you like in Berlin?
My favorite meal is in the shopping mall downstairs in the food hall right there on Potsdamer Platz. It's a place — part of a fast-food chain — which serves herring sandwiches, called Nordsee. I cannot tell you how many fancy people I've dragged down there so I can have a herring sandwich and beer between movies.

How do you approach being jury president?
To my mind, I reach back to the Socratic ideal, the usage in Ancient Greek in Platonic discourse: You don't have an argument, you follow an argument. And to me the great fun of being in a room with a lot of smart people around a table where everyone can see each other and talk to each other is facilitating how we as a group can follow an argument. I am looking forward to doing it with another collection of supersmart people.

What happened at Focus?
We had a great run, but I find the topic at this point rather boring these days so I'm not going to answer that.

Did you pack warm bow ties for Berlin?
At some point I am going to show up dressed like Stephen Frears, wearing sneakers and a T-shirt. Certain people have more genius than I. I should start imitating them. THR

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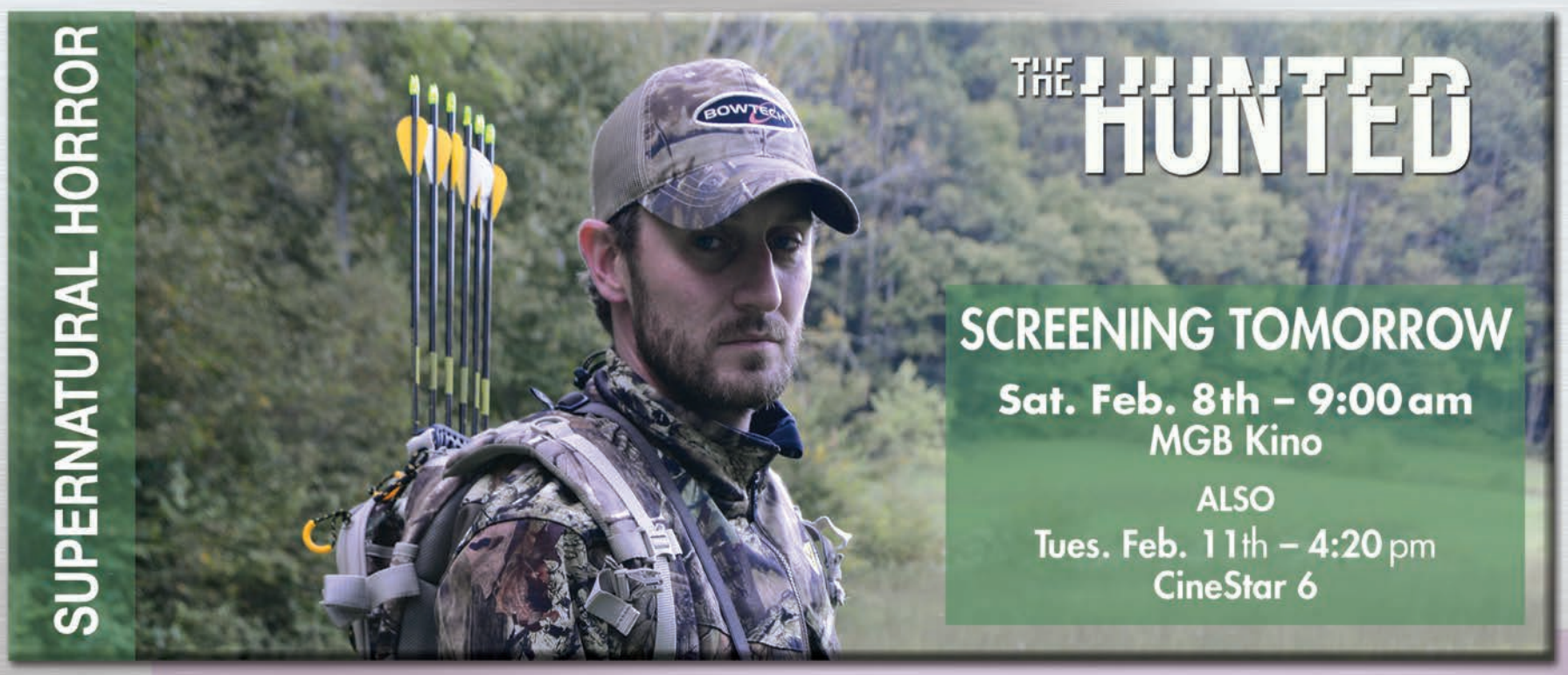


A supernatural horror thriller in which two hunters, tracking a big monster buck, realize they are not alone in the forest.

STARRING: Josh Stewart *(The Collection, The Dark Knight Rises)*, Ronnie Gene Blevins *(Seven Psychopaths, Joe)*
PRODUCED BY: Josh Stewart, Brett Forbes and Patrick Rizzotti *(The Collector, The Collection)*
WRITTEN & DIRECTED BY: Josh Stewart

"THE HUNTED grabbed me by the throat and wouldn't let go" – *Screamfest Review*

KOREAN INDIES' UPHILL BATTLE

It was another record-breaking year at the local box office, but insiders warn that the Asian nation's art house tradition may slowly be dying **BY LEE HYO-WON**

Illustration by KYLE HILTON

SOUTH KOREAN CINEMAGOERS MADE 2013 a banner year as theaters in late November reached the 100-million-ticket mark for local films — an entire month earlier than in 2012, when that milestone was reached for the first time in Korean cinema history.

Just 183 of the 907 films released were Korean, but local output grabbed 59.7 percent of the market share. Save for *Iron Man 3*, nine of the year's top-10-grossing films were homespun (compared with six in 2012). These nine each brought in more than 5 million admissions.

With the blockbuster success of South Korean films including *Miracle in Cell No. 7*, *Snowpiercer* and *The Face Reader*, which all crossed 9 million admissions, and close to 30 other titles hitting the million-ticket mark, the film community is feeling optimistic about Korean cinema's "neo-renaissance." Prospects for 2014 also are good, with the recently released *The Attorney* rapidly attracting crowds; it's on track to cross 10 million admissions after only a month in theaters — a rate faster than *Avatar*.

Koreans are watching more movies than ever, and the number of 2013 releases climbed 42 percent from 638 titles in 2012 and more than twofold from the 440 films that opened in 2011. Theater admissions surpassed 200 million for the first time, hitting 213 million by year's end, with South Korean theater giant CJ CGV becoming the fifth company in the world to bring in 100 million admissions.

"Cinema consumption patterns have transformed," says Kim Hyeong-ho, a researcher for Maxmovie, the country's largest film portal. "Moviegoing used to be considered a cultural activity that was rather specific to a certain demographic range and behavioral pattern, but it has now become a consumer activity enjoyed by unspecified masses."

And as audiences grow, so do budgets and big-screen ambition. Bong Joon Ho's *Snowpiercer* became the country's most expensive film ever made with an estimated budget of $40 million. The film also targeted an international audience with its mix of local stars and Hollywood talent such as Chris Evans, Ed Harris and Tilda Swinton. While not a huge hit in the United States, at home it became the second-most-profitable release of 2013, with 9.34 million admissions. "I think there will be an increasing number of projects like *Snowpiercer* that bring together Korean directors and actors with foreign cast and crew," says Bong. "This I believe will allow for a more diverse range of works to be made, not only for Korean cinema but also for other film industries."

That sentiment is not shared within South Korea's struggling indie sector, however. Box office success has triggered an undesirable side effect: With big-budget, mainstream titles thriving at the box office, insiders say that success is coming at the expense of smaller films. The top 10 films accounted for a 35.9 percent market share, and the top 20 films of the year — all of them mainstream titles — made up 53.2 percent but accounted for only 2.2 percent of all films shown in theaters last year.

All were backed by the country's top investor/distributors as well: CJ E&M grabbed about 21 percent of the market, followed by Next Entertainment World at 18 percent (the lone small-to-midsize company among the top) then Lotte at 14 percent and Showbox/Mediaplex at 13 percent. The only small film to register any notable box office achievement was the Sundance-winning *Jiseul*. It reached 143,896 admissions in a market in which the 100,000 mark is considered a blockbuster performance for an indie film.

But there have been meaningful changes. CJ Group and other entertainment giants signed a pact in April to encourage growth in the industry by revamping working conditions for crewmembers, ensuring a minimum screening period for new releases and readjusting profit-share models between cinemas and distributors.

The pact was designed by a group of cineasts headed by Busan Film Festival founder Kim Dong-ho. "We got together in 2011 to help resolve conflicts between big investment/distribution/theater conglomerates and smaller production companies," says Kim. "We were able to successfully negotiate new profit-share ratios between theaters and distributors."

Elsewhere, small film companies have worked together to reach out to viewers. In October, 10 Korean production companies teamed to launch an investment/distribution company. "We had to come together and take joint action to ensure our survival in the market," says Lee Eun, CEO of Myung Films and head of the Korean Film Producers Association, which backs the initiative.

Bong's big-budget sci-fi epic *Snowpiercer*, which screens in the Forum sidebar Feb. 7 and 8, reached nearly 10 million admissions in South Korea.

Other changes in film distribution not only have affected smaller films but also Hollywood blockbusters. Local distributors traditionally have taken home 60 percent of net profits for imported films in Seoul theaters, while cinemas claimed the remaining 40 percent. Outside of the capital, the ratio has been 50-50.

Earlier this year, however, CGV decided to adjust the profit share for Seoul theaters to 50-50, but Warner Bros. could not come to an agreement over terms before the release of *The Hobbit: The Desolation of Smaug*. Even though it was a highly anticipated seasonal release, it was missing from major Seoul theaters during the opening weekend.

Says Kim: "As the Korean film market continues to expand, industry insiders will have to discuss ways to harmonize and grow together." THR

5 SOUTH KOREAN TITLES NOT TO MISS IN BERLIN

Way Back Home

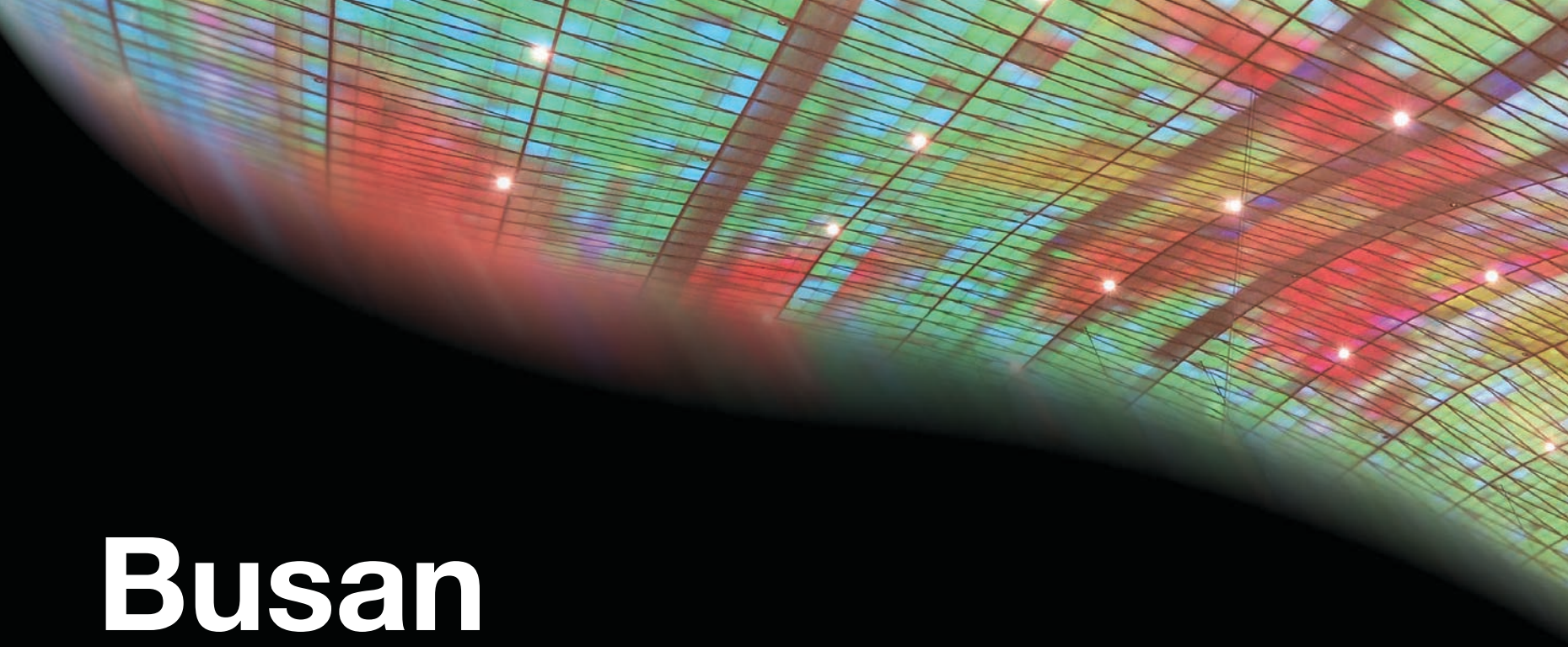
FINAL RECIPE
DIRECTOR Gina Kim
SALES CJ Entertainment
Final Recipe is among 15 features invited to screen in the Berlinale's Culinary Section. A co-production among South Korea, Singapore and Thailand, the film is about a chef who enters a TV cooking competition in an effort to save his grandfather's restaurant. Superstar Michelle Yeoh plays the show's producer.

THE ATTORNEY (market premiere)
DIRECTOR Yang Woo-suk
SALES Finecut
The seventh Korean film to cross 10 million admissions in local box office history, this legal drama attracted moviegoers at a rate faster than *Avatar*. Based on a true story of 1980s Korea, *The Attorney* is about a tax lawyer who puts his personal gain aside to defend a man falsely accused of being a North Korean spy. The film stars Song Kang-ho, who has had back-to-back box office hits with *Snowpiercer* and *The Face Reader*, two of 2013's highest-grossing films. Yim Si-wan (aka Siwan of the internationally popular K-pop band ZE:A) plays the defendant.

WAY BACK HOME (market premiere)
DIRECTOR Pang Eun-jin
SALES CJ Entertainment
Cannes-winning actress Jeon Do-yeon once again has generated critical praise for her portrayal of an ordinary housewife imprisoned in the Caribbean after being framed for drug smuggling. The film was shot at a women's prison in the Dominican Republic, with appearances by real prisoners and guards in supporting roles.

HOT YOUNG BLOODS
DIRECTOR Lee Yeon-woo
SALES Lotte Entertainment
The film stars two of Korea's most popular young actors, Park Bo-young (of the 2012 surprise hit *A Werewolf Boy*, Korea's answer to *Twilight*) and Lee Jong-suk (who co-starred in last year's box office smash *The Face Reader*), in a complicated love quadrangle in a 1980s high school. Retro teen romances traditionally have performed well at the Korean box office, and *Bloods* appears to have all the ingredients to become a hit.

A DREAM OF IRON (world premiere)
DIRECTOR Kelvin Kyung Kun Park
SALES Kyung Pictures
Park, whose 2010 *Cheonggyecheon Medley* screened at the Berlinale, returns to the fest with this documentary in the Forum section about the POSCO steel factory in southern South Korea during the 1960s. In addition to chronicling the factory's growth — it is now the fourth-largest facility of its kind in the world — the film weaves together a number of seemingly disparate elements: workers dwarfed by massive machinery, a spurned lover obsessed with the supernatural, the symphonies of Mahler and even the hidden meaning of whale songs. The film also has been invited to show at MoMA's International Festival of Nonfiction Film and Media in New York from Feb. 14 to 28. — L.H.



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Asian Network of Documentary **May 10**

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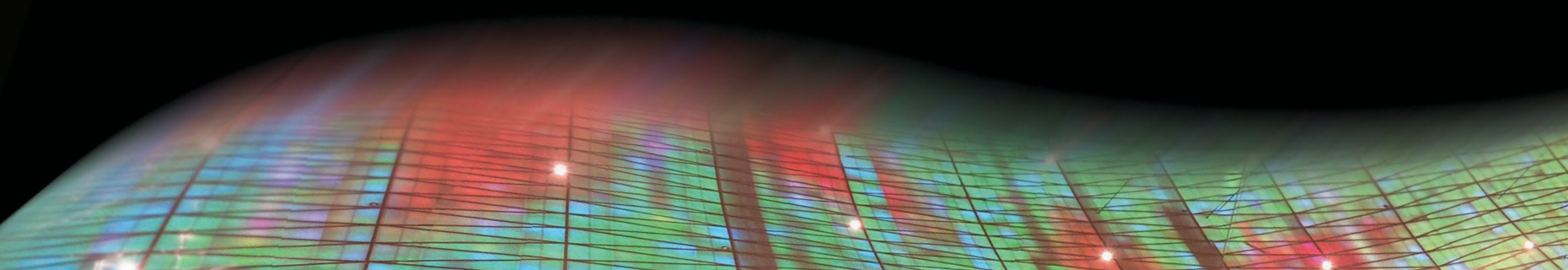

Revolori romances bakery apprentice Ronan.

Grand Budapest Hotel

CONTINUED FROM PAGE 1

embracing — the mischief, vulgarity and even criminality in which people of all stripes can indulge, he nonetheless takes to heart a time and place where a hierarchy of taste, culture, speech and overall refinement was paramount.

But while the society may be high, the comedy is low, the talk vulgar. In a backwardly leap-frogging narrative that begins with an author-narrator (Tom Wilkinson) promising to relate the story "exactly as it happened," we are transported back to 1968, when the very same writer (Jude Law now) is invited to sup in the cavernous and nearly empty dining hall of a once-fashionable spa resort in the Republic of Zubrowka now reduced to communist-era inelegance. His host is the erstwhile owner, Mr. Moustafa (F. Murray Abraham), a stylish storyteller who, in turn, flips the calendar back to 1932 to relate how he came to the hotel and, eventually, into a fortune before soldiers and tyranny came crushing down upon the old way of life.

From the first moment, there's no mistaking who made this film. The constant lateral tracks, push-ins, whip-pans, camera moves timed to dialogue, title cards, chapter headings, miniatures, use of stop-action, fetishization of clothing and props, absurdist predicaments — all the techniques Anderson has honed over the years are used to pin-point effect here. He even changes aspect ratio depending upon the era in which the action takes place; widescreen for 1968, the boxy 1.37:1 format for the 1930s and 1.85:1 for the later action. The effect is lively and expressive.

At the center of Mr. Moustafa's yarn is Gustave H. (Ralph Fiennes), the all-powerful concierge at the titular establishment during its glory years between the two world wars. Supremely efficient and privileged with many secrets, Gustave runs the place like a martinet, dresses, behaves and speaks impeccably but incongruously uses expletives that startle coming from the mouth of such a proper chap.

Perhaps also contrary to recommended practice, Gustave makes a point of bedding many of the female guests, most notably the ancient and loaded Madame D. (a fabulously aged and bedecked Tilda Swinton), of whose fortune he wouldn't mind partaking once the grande dame takes her leave. When she does, all sorts of odious characters come out of the woodwork in a cutthroat race to claim her inheritance, led by her fascistic son Dmitri (a threatening Adrien Brody) and his leather-jacketed enforcer Jopling (Willem Dafoe), each of whose fingers are memorably adorned by skull-shaped silver rings.

The semi-absurdist competition for loot is festooned with baggage both personal and political while being played out in madcap style that involves Gustave's pursuit by a military police captain (Edward Norton), furtive train travel, imprisonment, an escape led by a bald, tattooed convict (Harvey Keitel), an appeal to the nuttily preposterous Society of the Crossed Keys, a secret organization of top European concierges led by Bill Murray, and a crazy and delightfully unreal high-speed ski chase.

Accompanying Gustave through all the zany mayhem is young Zero Moustafa (Tony Revolori), who is ostensibly undergoing his apprenticeship as a trainee lobby boy during this tumultuous period. A refugee from somewhere in the Middle East, Zero proves himself a quick learner, a resourceful partner and worthy protege for Gustave and, ironically, a non-European who, better than anyone else in the later years, embodies the old values in a so-called classless (and unclassy) new world that considers them best forgotten.

Anderson's style can as easily be praised for being formal, rigorous and precise as it can be criticized for seeming artificial, fastidious and fussy; especially here, applied to a tale set in Ruritanian Europe of 80 years ago rather than the United States, his approach may well seem off-putting and weird to the general public.

But more discerning viewers perhaps will respond to the underlying air of melancholy and regret for the passing of a time marked by certain social niceties, subtler sophistication in relations between the sexes and an appreciation for the art of living, concerns the writer-director no doubt values in the work of the great Austrian writer of a century ago, Stefan Zweig, whose inspiration Anderson credits onscreen as a prime instigation for this project. Such an influence is a rare thing for a younger American filmmaker to fall under, let alone make use of in his work, and only a minority will respond to it. But it's very much there.

To this end, Anderson, who devised the story with Hugh Guinness, is very well served by his key collaborators, most notably the wildly resourceful production designer Adam Stockhausen, ever-inspired costume designer Milena Canonero, cinematographer Robert Yeoman, hair, makeup and prosthetic designer Frances Hannon, editor Barney Pilling and composer Alexandre Desplat, whose energetic work meshes very effectively with swaths of classical and ethnic music.

Led by the impeccable, flamboyant and sometimes profane Fiennes, the cast goes calculatedly over the top with aplomb; Abraham and Revolori supply civility while degrees of stylish nastiness are offered by Brody, Dafoe and Norton. Saoirse Ronan portrays a young bakery apprentice whose large facial birthmark bears a striking resemblance to the map of Mexico.

Opening Night Gala
Cast *Ralph Fiennes, Tony Revolori, F. Murray Abraham, Mathieu Amalric, Adrien Brody, Willem Dafoe, Jeff Goldblum, Jude Law, Bill Murray, Edward Norton, Saoirse Ronan, Jason Schwartzman, Tilda Swinton, Tom Wilkinson, Owen Wilson*
Director *Wes Anderson // 100 minutes*

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64 Internationale Filmfestspiele Berlin
Panorama

International Premiere
Fri, 7-FEB 9:00 PM Zoo Palast 1

Sat, 8-FEB	12:30 PM	CinemaxX 7	Festival
Sun, 9-FEB	9:15 AM	CinemaxX 4	Market
Sun, 9-FEB	5:00 PM	Cubix 9	Festival
Mon, 10-FEB	5:00 PM	CinemaxX 2	Market
Sun, 16-FEB	7:00 PM	Zoo Palast 1	Festival

FORTISSIMOFILMS BERLIN OFFICE MGB 2

Kikuchi plots her next move.

Kumiko the Treasure Hunter

Rinko Kikuchi is Minnesota-bound in an eccentric comedy about a quest for buried cash BY TODD MCCARTHY

A work of rigorously disciplined eccentricity, *Kumiko the Treasure Hunter* is at once entirely accessible and yet appealing only to a rarefied crowd ready to key into its narrow-bandwidth sense of humor. Anchored by a resourceful performance by the ever-watchable Rinko Kikuchi (*Babel*, *Pacific Rim*) playing a solitary, possibly bonkers young woman who embarks upon an unlikely quest from Japan to Minnesota in search of an imagined treasure, this third feature from brothers David and Nathan Zellner (*Goliath*, *Kid-Thing*) will find a small niche in the domestic specialized market.

Following a map, the dishevelled, 30-ish Kumiko searches out a cave by the beach, where she finds an old VHS tape. In the cramped Tokyo apartment she shares with a pet rabbit and where she not only has a VHS player but one that still works, she braves the fuzzy images to discover that the film is *Fargo*, the 1996 Coen brothers classic, and closely examines the scene in which Steve Buscemi buries a cash-stuffed briefcase in the snow alongside a fence. Obsessed, she freezes the images to measure the distance between fence posts, doing her best to precisely determine the spot in question.

Painfully shy, Kumiko skulks around with her head down, is badgered by her mother, secretly spits in the tea she prepares for her boss at her job as an "office lady" at a big company, and gets in trouble at a library when she tries to spirit out an atlas that contains a map of Minnesota, where *Fargo* mostly took place. "It's my destiny," Kumiko declares to the security guard who catches her, comparing herself to the Spanish conquistadors who sought buried treasure in the Americas. Thoughtfully acquiring a DVD of *Fargo* when the tape gets gobbled up by her machine, she disposes of her rabbit in a startling manner and gets on a plane bound for Minneapolis.

You're either inclined to accept this sort of wacky premise or you're not. In the broadest sense, this is a comedy of the absurd based on a character so bizarre you have to take her oddity humorously. But there's also a layer of hipster superiority that aligns itself with Kumiko's rejection of societal norms and encourages a certain embrace of her quest. There's every reason to suspect that the woman is genuinely crazy, but she's more like a secular holy fool anointed to follow her dream in a protected state of grace.

No matter how nice the locals are, an air of light condescension clings to the presentation of them, as when the cop is made to look stupid when he doesn't know the difference between Japanese and Chinese at a restaurant. This veil of ridicule is annoying in a film that extends unlimited latitude to the eccentricities of the title character, whose quest is framed as the pursuit of a dream as noble, if as mad, as any taken up by a character in a Werner Herzog film.

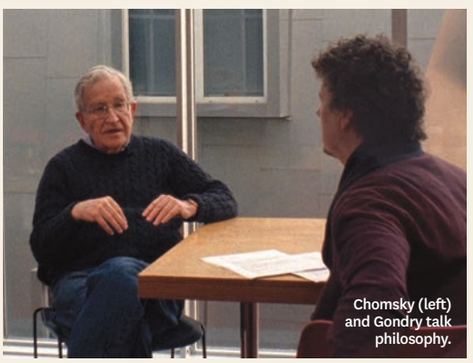
Forum
Cast *Rinko Kikuchi, David Zellner*
Director *David Zellner*
103 minutes

Is the Man Who Is Tall Happy?

Michel Gondry hand-animates a conversation with Noam Chomsky BY JOHN DEFORE

Is there an odder couple onscreen this year than inveterate quirkmeister Michel Gondry and no-nonsense intellectual Noam Chomsky? After lending his time to innumerable docs and being the sole focus of more than a couple (including 1992's surprise hit *Manufacturing Consent*), Chomsky sat in 2010 for conversations with Gondry that have become *Is the Man Who Is Tall Happy?*, an almost entirely hand-drawn, animated film that clearly was a labor of love for the director and has enough charm to reach a wider audience than his other recent docs.

Though Gondry shot a bit of 16mm footage during the talks, which we see from time to time, the interviews largely were captured in audio recordings, with all the accompanying imagery springing from Gondry's arsenal of colored Sharpies and the occasional still photo. Gondry introduces the film in voiceover, justifying his strange approach by fretting about the "manipulative" nature of traditional documentaries, where the effects of edits are "invisible." Supplying his own


Chomsky (left) and Gondry talk philosophy.

images, Gondry says, will make it impossible for viewers to mistake his subjective contributions for the professor's message.

The caveat is both unconvincing and unnecessary. If anything, flooding the viewer's senses with so much stimulation presents challenges to digesting dense ideas that aren't present in the standard talking-head nonfiction film.

On some topics, the pairing works beautifully. This is especially true when Chomsky makes points by talking of fairy tales and magic transformations. When a child is told a story about a donkey turned into a stone by a spell, how does the child instinctively know that the stone is still in essence the donkey, not some unrelated object? That's a question made for Gondry's surrealism-friendly brain.

The conversation turns personal eventually, with Gondry extracting a few details from a man who's reluctant to speak about his relationship with his late wife or the things that bring him personal happiness. Perhaps the difficulty is that Chomsky truly doesn't believe he deserves this kind of individual spotlight — that like the Ship of Theseus, which is repaired so often it eventually contains none of its original parts, the person we see onscreen is no more special than any in the sea of humans engaged in history's long pursuit of knowledge and justice.

Panorama Dokumente
Director-Screenwriter *Michel Gondry*
88 minutes

64 Internationale Filmfestspiele Berlin
Panorama

那夜凌晨，我坐上了旺角開往大埔的紅VAN

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Tue, 11-FEB	5:00 PM	Cubix 9	Festival
Thu, 13-FEB	7:00 PM	Zoo Palast 1	Festival
Sat, 15-FEB	7:30 PM	CinemaxX 7	Festival

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Historical Drama, 120 min
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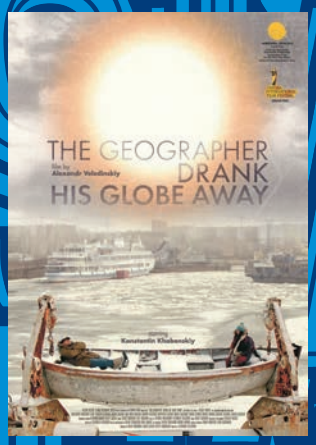
09.02/12:15 — CinemaxX Studio 17 (E)
11.02/18:40 — CinemaxX Studio 16 (E)

DARK WORLD: EQUILIBRIUM
City Fantasy, Action, 92 min
CENTRAL PARTNERSHIP
SALES HOUSE

KISS THEM ALL! AKA GORKO!
Comedy, 101 min
BAZELEVS DISTRIBUTION
MARKET SCREENING
09.02/12:55 — CinemaxX 2 (E)



GEOGRAPHER DRUNK THE GLOBE AWAY
Drama, 120 min
ANTIPODE SALES& DISTRIBUTION
MARKET SCREENING
10.02/18:35 — Marriott 1

THE SNOW QUEEN II: THE SNOW KING
Animation, 80 min
WIZART ANIMATION
MARKET SCREENINGS SCHEDULE
07.02/10:15 — Marriott 3
07.02/10:15 — Marriott 3

SOME LIKE IT COLD
Romantic Comedy, 90 min
SREDA-FETISOV FILMS
MARKET SCREENINGS SCHEDULE
08.02/09:20 — dffb-Kino (E)
11.02/11:15 — dffb-Kino (E)

DEAR HANS, LOVELY PJOTR
Drama, 150 min
PASSANGER FILM STUDIO

COURIER FROM PARADISE
Adventure Comedy, 93 min
FILM DIRECTION

TREASURES OF LAKE KABAN
Action, Adventure Comedy, 110 min
RUSSIAN WORLD VISION/
ART PICTURES

Market Screening : Fri 7th at 17:00 - Venue: CinemaxX 3

Market Screening : Fri 7th at 15:45 - Venue: CinemaxX 3
Mon 10th at 14:00 - Venue: CineStar 1

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YSL (Niney) finds an early muse in Victoire Doutreleau (Charlotte Le Bon).

Yves Saint Laurent

Two transformative performances compensate for a screenplay with no real third act BY BOYD VAN HOEIJ

French actor-turned-director Jalil Lespert makes his best film yet with *Yves Saint Laurent*, the first of 2014's two biopics about the iconic fashion designer.

Further confirming the apparently boundless talent of Comedie-Francaise actor Pierre Niney, who doesn't play Saint Laurent so much as embody him, *Yves Saint Laurent* traces the life of the precocious talent, who took over from his mentor, Christian Dior, in 1957, when he was only 21. He would become a recluse, suffering from manic-depressive spells, in the subsequent decades, becoming more dependent on alcohol and drugs as well as his partner, Pierre Berge, played by Guillaume Gallienne in an equally immersive if far less showy performance. Though the screenplay, based on Laurence Benaim's biography, is all build-up and no payoff, there is just enough emotional insight to compensate for the lack of narrative fireworks in the last half-hour.

The Weinstein Co. already scooped up U.S. rights to the film, which opened in France in January. Director Bertrand Bonello's rival version, made without Berge's approval and starring *Hannibal Rising*'s Gaspard Ulliel, opens May 24 in France, coincidentally also the first day of the Cannes Film Festival.

For Lespert, who came to the fore as an actor in Laurent Cantet's *Human Resources*, this is his third time in the director's chair after *24 Bars* and *Headwinds*, both intimate dramas that focus on characters and their emotions almost to the exclusion of a real sense of cinematic style. But by choosing to chronicle the life of one of the biggest style icons of the 20th century, Lespert has overcome this problem and the result is a character study in which both the direction and the film's look are delicate and elegant.

The film starts, rather conventionally, in 1950s Oran, French Algeria, where Yves grew up (and where Lespert's parents are from), though already the action is framed by events in 2008, after Saint Laurent's death, a narrative sleight of hand that seems to have been lifted from Pierre Thoretton's documentary *L'Amour Fou*, about Saint Laurent and Berge and their art collection, which was auctioned off after the designer's demise.

This results in the rather odd choice of having Berge (as played by Gallienne) provide a voice-over narration, though he wasn't even present for the first part of the budding designer's life. As in Thoretton's film, the inescapable presence of the self-appointed steward of the legacy of his (former) lover and business partner feels like a protective filter as much as a facilitator.

Thankfully, the film refrains from drowning in details as it expeditiously chronicles YSL's quick ascent to the top of Dior, his subsequent mental breakdown after he's been drafted (for the Algerian War), which his newfound boyfriend Berge helps him weather, Dior's decision to let him go and his and Berge's — mostly Berge's — efforts to raise the funds needed to set up their own couture house, which would quickly become successful, and the subsequent strain put on YSL by having to design two couture and two pret-a-porter collections a year.

The co-dependent relationship of Saint Laurent and Berge is explored in some depth and culminates in a very strong night-time scene in their bathroom in which the designer, destroyed by extreme alcohol and drug use, tearfully confesses he really does love his dandy new boyfriend, Jacques (Xavier Lafitte, playing the part Louis Garrel will play in Bonello's film), but that Berge always will remain the love of his life.

The designer's excessive era roughly coincides with his "Moroccan" period, when the couple spent a lot of time in their house in Marrakech, with the stylish cinematography and production design suddenly infused with wilder colors and more movement. The screenplay here also slyly inserts a poolside game during which one of Saint Laurent's muses — Laura Smet as Loulou de la Falaise, a role Lea Seydoux will play in the other biopic — asks Yves some very personal questions that give some insight into a character who's otherwise increasingly withdrawn.

Berge and Saint Laurent would continue their symbiotic business relationship until Saint Laurent's death, though they split as a couple in the 1970s and the film's third act struggles to infuse the latter years with any meaty drama since promoting Berge to very prominent co-star means that there's not a lot at stake anymore once love is no longer part of the equation.

The fact that Swiss director of photography Thomas Hardmeier and ace production designer Aline Bonetto had just collaborated on Jean-Pierre Jeunet's *The Young and Prodigious T.S. Spivet* ensures that their work is fully synced, and the rich contributions of costume designer Madeline Fontaine, who has frequently worked with Bonetto, further reinforce the impression that the visual aspects of the film all are very finely calibrated. Ibrahim Maalouf's score occasionally dares to go for baroque or broke, lending an operatic quality to the proceedings that suits the material.

Panorama Special
Cast *Pierre Niney, Guillaume Gallienne, Charlotte Le Bon, Laura Smet, Marie de Villepin*
Director *Jalil Lespert*
104 minutes

64 Internationale Filmfestspiele Berlin
Forum

40 DAYS OF SILENCE

Directed by Saodat Ismailova
Produced by Volya Films

Screenings:
Fri Feb 7, 09:30 CinemaxX 6 (press)
Fri Feb 7, 19:00 Delphi-Filmpalast
Sat Feb 8, 11:00 CineStar 8
Sun Feb 9, 12:00 Arsenal 1
Thu Feb 13, 22:00 CinemaxX 4

LAST HIJACK

Directed by Tommy Pallotta & Femke Wolting
Produced by Submarine
Sales: The Match Factory

Screenings:
Fri Feb 7, 17:00 CineStar 7
Sat Feb 8, 12:00 CineStar 7
Sun Feb 9, 14:00 CinemaxX 9 (EFM)
Sun Feb 9, 17:30 Cubix 7
Mon Feb 10, 15:30 Colosseum 1
Fri Feb 14, 14:30 CineStar 7
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MARKET TITLE

Payne (center) operates on the Shah of Persia under Kingsley's (right) supervision.

The Physician

An ambitious and gorgeously mounted period film set in 11th century Persia mostly avoids senseless CGI battles if not all period-film cliches BY BOYD VAN HOEIJ

A Christian orphan from an 11th-century English mining town disguises himself as a Jew so he can study medicine in Islamic Persia in *The Physician* (*Der Medicus*), a lavishly mounted period epic that often has more lofty pursuits on the brain than simply drifting from one CGI battle to the next — though this doesn't mean it manages to avoid every screenwriting cliche in the book.

Based on the eponymous work of novelist Noah Gordon, which was not a big hit in the U.S. but became a colossal bestseller in Germany and Spain, *Physician* stars Ben Kingsley as Ibn Sina, the Persian philosopher and medical scholar whose treatises were so influential they were still taught in European universities five centuries later. German director Philipp Stoelzl, who brought a modern swagger to the largely fictitious biopic *Young Goethe in Love*, is a good fit for the material and it helps that the young leads, Tom Payne and Emma Rigby, are easy to root for and easy on the eyes.

The film, which also exists as a two-part miniseries, opens with the death of the mother of young Rob Cole (Adam Thomas Wright), who discovers he's got a gift: He can tell when people are close to death. He's apprenticed to a barber (Stellan Skarsgard), who's also a physician of sorts, though this being the year 1021, crude amputations and the use of leeches are about as sophisticated as it gets. Once he's absorbed the little medical knowledge of his teacher, the grown-up Cole (Payne) travels to Persia to study with Ibn Sina. The trip's an arduous one full of sacrifices that include his own foreskin: Cole circumcises himself so he can pass for a Jew, as Christians aren't welcome in the Muslim lands but Jews are tolerated.

Screenwriter Jan Berger takes a few liberties with both the historical record and Gordon's novel, but the characters emerge fluidly from the rather complex socio-historical background. There are some hiccups, such as when Cole meets a Jewish woman from Spain, Rebecca (Rigby). Their courtship and the sandstorm that'll separate them feel like they've been reduced to movie-cliche shorthand.

The bulk of the film is set at the madrassa where Ibn Sina teaches. Cole shows his teacher he's a student who might one day surpass his master and people from his past show up unexpectedly in the film's midsection, which features a good eye for details that enliven the story and characters.

Cast *Tom Payne, Ben Kingsley, Stellan Skarsgard*
Director *Philipp Stoelzl // 155 minutes*

The Square

A riveting firsthand account of the Egyptian revolution is presented with remarkable immediacy and filmmaking skill

BY JAMES GREENBERG

Fulfilling the highest calling of documentary films, Jehane Noujaim's *The Square* (*Al Midan*), a recently anointed Oscar nominee for best documentary, captures the intensity of the Egyptian revolution from the inside as it's happening.

Egypt-born and U.S.-educated Noujaim, who directed the 2001 Sundance Grand Jury Prize winner *Startup.com*, managed to be in the right place at the right time in January 2011 when hundreds of thousands of young people took over Cairo's Tahrir Square and forced the resignation of President Hosni Mubarak after 30 years of a repressive military regime. She wisely chose to focus on a handful of disparate characters united by their revolutionary zeal. By the end they are almost like well-drawn characters in a feature film, and they offer the viewer a way into the chaos. Combining footage from many sources, Noujaim, her cinematographer Muhammad Hamdy and her team of editors have stitched together an intimate encounter with destiny that looks much like footage from the U.S. in the '60s.

After Mubarak's ouster, the military takes over and the demonstrators return to the Square, which has become a symbolic piece of land where they pitch tents and celebrate their freedom. Time and time again they are brutally dispersed by the army and police but return. After a group of soldiers defects to join the revolution, the attacks on the demonstrators are so chilling and the scenes so vivid, it almost seems dangerous to watch. Rami Essam, one of the main characters and the troubadour of the revolution who sings protest songs to the crowd, is arrested and beaten; afterward, he shows his scars.

The actor Khalid Abdalla (*The Kite Runner*), a prominent figure in the demonstrations, is another of Noujaim's main characters.

Activists Abdalla (left) and Ahmed Hassan fight for the Egyptian people.

Coming from a family of activists, Abdalla clearly has given his heart and soul to the revolution, and at one point he provides a space a few flights above the street from which activists can film the beatings taking place below.

What makes these demonstrations different from what happened in America almost 50 years ago is that, to paraphrase Gil-Scott Heron, this revolution was televised — streamed on YouTube, posted on Facebook — and sent around the world. It's thrilling to see how some of the savvy demonstrators exploit new media to get their message out.

There is no mistaking where Noujaim's sympathy lies; this is a partisan documentary, and no apologies are offered or necessary. She does interview some government and military figures, who come off as snide and disreputable. As the demonstrators disperse and return for the next chapter, there is some unavoidable repetition in the action. The film does build momentum but could be even more powerful with just a bit of trimming.

The revolution is a work in progress, and judging by her commitment, Noujaim will be there filming it. For now, she has provided a timeless historical document of what it means when people come together for a just cause.

Forum
Director *Jehane Noujaim*
95 minutes

Berlinale 64 Internationale Filmfestspiele Berlin
Generation

A CHRISTMOOSE STORY

Directed by Lourens Blok
Produced by Lemming Film
Sales: Attraction Distribution

Screenings:
Fri Feb 7, 11:05 CinemaxX 15 (EFM)
Sat Feb 8, 12:30 Zoo Palast 1
Mon Feb 10, 10:00 Filmtheater am Friedrichshain
Fri Feb 14, 11:30 CinemaxX 3
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LES AFFAMÉS (Quebec) Dir. Robin Aubert / Prod. Stéphanie Morissette

AQUARICA (Quebec) Dir. Martin Villeneuve

CHLOE AND ATTIE (Canada) Dir. Scooter Corkle / Prod. Daniel Domachowski

THE CHOSEN CHILD (Canada-USA) Dir. Borys Lankosz / Prod. Adrian Salpeter

DEDALO (Portugal) Dir. Jerónimo Rocha / Prod. Frederico Serra

DON'T COME AFTER ME (Finland) Dir. AJ Annila / Prod. Gudrun Giddings

ECHOS (France) Dir. Marc-Henri Boulier / Prod. Anaïs Bertrand

MARIONETTE (Netherlands) Dir. Elbert van Strien / Prod. Claudia Brandt

RABBITS (Belgium) Dir. Jean-Julien Collette & Olivier Tollet / Prod. Stéphanie Pages, Fabrice Preel-Cleach & Anthony Rey

ROBIN HOOD VS ZOMBIES (Belgium) Dir. Vincent Lannoo

SADIE (Canada) Dir. Craig Goodwill

SEA FEVER (Ireland) Dir. Neasa Hardiman / Prod. Brendan McCarthy & John McDonnell

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EUROPEAN FILM MARKET
eFM

EFM INDUSTRY DEBATES 2014

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FEB 7–10

Hosted by IFA CONSUMER ELECTRONICS UNLIMITED

Film und Medien Stiftung NRW

7
FRIDAY
16:30–17:30

The Act (and Art) of The Doc Documentary and non-fiction filmmaking is at a crossroads. While television broadcasters scale back their doc budgets, cinematic documentaries continue to enjoy critical and commercial success. While the audience for excellent non-fiction is out there, bridging the financial gap between idea and finished film has never been more difficult. Artistically, however, documentaries have arguably never been stronger. New docs – from the Oscar-nominated "The Act of Killing" to the ambitious 3-D project "Cathedrals of Culture" to U.S. studio efforts such as "Chimpanzee" – are pushing the artistic limits of the non-fiction form, escaping the documentary niche and appealing to a wider audience.

MODERATOR **Scott Roxborough** THE HOLLYWOOD REPORTER
SPEAKERS **Marc Bauder** DIRECTOR, GERMANY
Anaïs Clanet WIDE HOUSE, FRANCE **André Singer** PRODUCER, UK

THE Hollywood REPORTER

8
SATURDAY
16:30–17:30

Producers' Lessons Learned Producers, quite simply, are the unsung heroes who get films made. We talk to some of the top producers working across the globe today about the secrets to their successes, and the lessons they have learned from the bumps along the way. Hear practical advice about navigating finance, packaging, creative differences and on-set dramas from these producers still active on the frontlines of filmmaking. Get the experts' first-hand advice that every up-and-coming producer should hear – as well as guidance on how producers can best work with directors, actors, financiers, sales companies, festivals and distributors.

MODERATOR **Wendy Mitchell** SCREEN INTERNATIONAL
SPEAKERS **Robin Gutch** WARP FILMS, UK **Lars Knudsen** PARTS & LABO, USA
Judy Tossell EGOLI TOSSELL, GERMANY **Louise Vesth** PRODUCER, DENMARK

SCREEN INTERNATIONAL

9
SUNDAY
16:30–17:30

New film sales opportunities in fast-moving Asia Unlike Europe, Asia's theatrical markets are growing. But the key to unlocking film sales potential in the region is understanding that the region is very far from homogenous: China led the way last year with 28% growth at the box office. If China imposes import controls, but with growing copyright protection it offers significant new opportunities through video and TV sales. South Korea saw film imports leap by 50% in 2013, while local films squeezed Hollywood. Vietnam, Malaysia and Indonesia are being galvanized by cinema building. But what do audiences want to watch?
This seminar will not only look at the sales and distribution strategies for exporting film to Asia,
it will also look at the diverse strategies required.

MODERATOR **Patrick Frater** VARIETY

VARIETY

10
MONDAY
15:30–17:00

The Changing Market Content everywhere, anytime and on every device is finally a reality; due to technical progress, we see radical changes in media content and platforms. The number of TV stations and online platforms is increasing, creating demand for both original and acquired content. The definitions of media categories are eroding. The traditional value chain is outdated: TV series find their way into film festivals, online content is sold on global TV markets, live events are screened in cinemas worldwide, premieres become online events. The film industry is chasing the constantly changing market conditions and consumer needs, in order to secure its sustainability.

MODERATOR **Michele Ohayon** DIAMOND LANE FILMS
SPEAKERS **Nico Hofmann** PRODUCER, GERMANY **Mark Johnson** PRODUCER, USA **Melissa Keeping** EVENT CINEMA ASSOCIATION, UK
Chris Rice WME, USA **Christina Roger** MAGNOLIA PICTURES, USA **Stefan Schulz** WATCHEVER, GERMANY

Panel discusssions followed by networking drinks.

Going Away

A well-acted, impressionistic drama that loses steam in its second half BY JORDAN MINTZER

Bourgoin and Rochefort try to escape their pasts.

After starring in such classics as Alain Resnais' *Mon Oncle d'Amerique* and Michel Deville's *Death in a French Garden*, actress-turned-director Nicole Garcia continues her stint behind the camera with the atmospheric drama *Going Away* (*Un Beau Dimanche*). Featuring fine performances from Louise Bourgoin and Pierre Rochefort but marred by a script that heads to interesting places before going nowhere special in its third act, this very French affair should see a few art house pickups following a midsized local release.

A country house is the setting for part of this impressionistic and moody two-hander (written by Garcia and regular co-scribe Jacques Fieschi), which begins with a lengthy sequence showing a down-and-out teacher, Baptiste (Rochefort), scraping by in the south of France, until he crosses paths with a fifth-grader, Mathias (Mathias Brezot), whose parents forget to pick him up from school.

Baptiste takes Mathias to the beachfront restaurant where his mother, Sandra (Bourgoin), works as a waitress, attempting to keep herself afloat while paying off a debt for a business deal gone awry. When a pair of money-hungry thugs drop by to rough her up, Baptiste offers to help, carting mother and child away to a place he's spent a good deal of his life avoiding.

Up to this point, the film offers up a reasonable level of intrigue, slowly building up the romance between Baptiste and Sandra while keeping things mysterious as to the former's troubled past. Yet once they arrive at the magnificent estate where Baptiste's family resides, things turn rather heavy-handed, with the haute bourgeoisie clan — headed by an icy matriarch (Dominique Sanda) — frowning upon their son's crusty lifestyle. Eventually, Baptiste's dark secret comes out, but it feels altogether underwhelming, as does his relationship with Sandra, which is given little room to blossom.

Despite its shortcomings, *Going Away* demonstrates Garcia's ability to coax strong performances out of a relatively young cast, with newcomer Rochefort (son of Garcia and the great Jean Rochefort) offering up an impressively subdued leading turn and former weather girl Bourgoin proving she can tackle dark roles without losing her ample charms.

Sales *Wild Bunch*
Cast *Louise Bourgoin, Pierre Rochefort, Dominique Sanda, Deborah Francois, Eric Ruf*
Director *Nicole Garcia*
95 minutes

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Gianni Amelio

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February 11th - 12.00 pm - CINESTAR 7
February 13th - 5.30 pm - CUBIX 7
February 15th - 5.00 pm - INTERNATIONAL

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VMI PREMIERES EFM 2014

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SCREENING TODAY

THE REVOLT

FRIDAY FEB 7TH 17:15

MARRIOTT 2

IFTA PAVILION
MGB SUITE B1

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VANTAGE MEDIA INTERNATIONAL

MARKET TITLE

Leal and Cortaz embark on an affair with tragic results.

A Wolf at the Door

An adulterous affair leads to tragedy in this taut Brazilian variation on *Fatal Attraction* BY STEPHEN FARBER

Brazil's *A Wolf at the Door* opens with a mother arriving to pick up her daughter at school, only to learn that the girl already has left with another woman. From that point, the film takes increasingly sinister turns as it delves into the events that led to the girl's kidnapping. Director Fernando Coimbra has described the film as a modern-day variation on *Medea*, which provides a hint as to where this story will be heading. Coimbra also was inspired by news stories in South America that suggest the Greek tragedy is not outdated. The film doesn't take audiences on an easy ride, and it's an utterly compelling and indelible drama. If sold as a thriller like Denis Villeneuve's child-abduction drama *Prisoners*, it might have a small audience in the U.S., but distribution will be an uphill battle.

After the kidnapping, the Rio de Janeiro police interview the girl's mother, Sylvia (Fabiula Nascimento), her father, Bernardo (Milhem Cortaz), and Bernardo's mistress, Rosa (Leandra Leal). These opening scenes are somewhat confusing, as each of the three tells a different version of events, and the stories do not mesh. Later, however, Rosa offers the true story of what happened. Although Bernardo claims he told Rosa when he met her that he was married, she insists she did not know he had a family until they had already begun an affair. Eventually he tries to break up with her, but by this time, Rosa has become obsessed with him and also finds herself pregnant.

At this point, the film begins to echo *Fatal Attraction*, with Rosa increasingly becoming deranged as she pursues Bernardo and secretly ingratiates herself with Sylvia and her daughter. Unlike Glenn Close in *Fatal Attraction*, Rosa is a comprehensible and even tragic figure rather than a crazed Medusa. Leal's performance is astonishingly raw and vivid. In the opening scenes, the actress is remarkably alluring, but she convincingly portrays Rosa's gradual disintegration. Her own home life is impoverished and constricted, so she clings to the idea of romance with Bernardo as an escape from her drab existence.

Cortaz, by contrast, sometimes seems over-the-top in his outbursts of anger. Other performances are solid. In addition to its examination of romantic turmoil, the film also manages to incorporate some timely comments about the dangers of easy access to guns, a theme that must resonate all over the world. This intense, painful movie lingers in the memory.

Sales *Mundial*
Cast *Leandra Leal, Milhem Cortaz, Fabiula Nascimento*
Director-screenwriter *Fernando Coimbra*
100 minutes

VMI PREMIERES EFM 2014

VANTAGE MEDIA INTERNATIONAL / VISION MUSIC, INC

SCREENING TOMORROW

WICKED BLOOD

SATURDAY FEB 8TH 18:20

MARRIOTT 1

IFTA PAVILION
MGB SUITE B1

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VANTAGE MEDIA INTERNATIONAL

2014 EUROPEAN FILM MARKET

TODAY

9:00 ***Cuban Fury***, CinemaxX 1, 100 mins., UK, Studiocanal; ***Cracks in Concrete***, Kino Arsenal 1, 105 mins., Austria, Films Boutique; ***Ismael***, CineStar 7, 107 mins., Spain, Film Factory Entertainment; ***The Green Prince***, CineStar 5, 99 mins., Germany/UK, Global Screen; ***If You Don't, I Will***, CinemaxX Studio 19, 102 mins., France, Les Films du Losange; ***A Chase and a Chair***, CinemaxX 8, 90 mins., Italy, Rai Trade; ***Desert Dancer***, CineStar 4, 110 mins., UK/USA, 6 Sales; ***Revival***, CinemaxX Studio 15, 116 mins., Czech Republic, In Film Praha; ***Tonnerre***, CinemaxX Studio 11, 106 mins., France, Wild Bunch; ***The Snow White Murder Case***, CinemaxX 5, 126 mins., Japan, Shochiku; ***Another House***, CineStar 1, 100 mins., Canada, Filmoption International; ***Films Distribution Promo Reel***, CinemaxX Studio 17, 60 mins., France, Films Distribution

9:15 ***The Liberator*** - By Invitation Only, CinemaxX Studio 12, 120 mins., Venezuela/Spain/Germany, Mundial; ***Jungle Shuffle***, CineStar 6, 82 mins., Korea, SC Films International; ***Mark of a Leader***, dffb-Kino, 119 mins., Malaysia, Creative Content Association Malaysia; ***Grand Central***, CinemaxX Studio 13, 92 mins., France, Elle Driver

9:20 ***Stereo***, CinemaxX 4, 95 mins., Germany, Beta Cinema

9:30 ***40 Days of Silence***, CinemaxX 6, 88 mins., Uzbekistan/Tajikistan/Netherlands/Germany/France; ***The Anderssons Hit the Road***, Parliament, 95 mins., Sweden, Sola Media; ***Altitude Film Sales*** – Promo Screening - By Invitation Only, CinemaxX 2, 60 mins., UK, Altitude Film Sales; ***iNumber Number***, CinemaxX Studio 14, 99 mins., South Africa, Fortissimo Films; ***School of Babel***, CinemaxX Studio 16, 89 mins., France, Pyramide International; ***Hunter x Hunter the Movie: The Last Mission***, CinemaxX Studio 18, 98 mins., Japan, NTV – Nippon Television Network; ***One Track Heart – The Story of Krishna Das***, Marriott 2, 72 mins., USA, Autlook Filmsales

10:00 ***I Feel Like Disco***, Zoo Palast 2, 95 mins., Germany

10:10 ***Exhibition***, CinemaxX Studio 17, 104 mins., UK, Visit Films

10:15 ***Anita B***, Kino Arsenal 2, 88 mins., Italy, Adriana Chiesa Enterprises

10:30 ***On the Edge***, MGB-Kino, 90 mins., Denmark, TrustNordisk

10:40 ***Soulmate***, CinemaxX 8, 104 mins., UK, Genesis Film Sales

10:45 ***Cowboys***, CinemaxX Studio 19, 104 mins., Croatia, Wide/Wide House; ***The Devil's Violinist***, CineStar IMAX, 122 mins., Germany/Austria, Beta Cinema; ***Merry Christmess***, CinemaxX 2, 85 mins., France, TF1 International

10:50 ***The World Made Straight***, CineStar 5, 119 mins., USA, Myriad Pictures; ***Night in Old Mexico***, CinemaxX Studio 11, 110 mins., Spain/USA, Imagina International Sales; ***Petite Reine: Downfall of a Champion***, CineStar 1, 97 mins., Canada, Entertainment One

11:00 ***The Red Robin***, CinemaxX Studio 13, 93 mins., USA, Cinemavault; ***Goal of the Dead***, CineStar 6, 117 mins., France, Films Distribution; ***The Dead Men***, Marriott 2, 90 mins., Colombia, Highland Film Group; ***Promo Reel Wild Bunch***, CinemaxX 3, 90 mins., France, Wild Bunch; ***The Kidnapping of Michel Houellebecq***, CinemaxX 6, 92 mins., France, Le Pacte; ***Postman Pat: The Movie (3D)***, CineStar 4, 90 mins., USA, Timeless Films; ***Sweet Alibis***, CinemaxX 9, 112 mins., Taiwan, Ablaze Image

11:05 ***A Christmoose Story***, CinemaxX Studio 15, 85 mins., Netherlands/Sweden/Belgium, Attraction Distribution; ***Kiki's Delivery Service***, Marriott 1, 109 mins., Japan, Toei Company

11:10 ***Human Capital***, CinemaxX Studio 16, 111 mins., Italy/France, Bac Films

11:15 ***Farah Goes Bang***, Marriott 3, 90 mins., USA, Angel Grace Productions; ***The New Rijksmuseum Part 1***, CinemaxX Studio 18, 54 mins., Netherlands, Autlook Filmsales

11:30 ***Blind Dates***, CinemaxX Studio 12, 99 mins., Georgia, Films Boutique; ***Boccaccio in Havana***, Parliament, 100 mins., Cuba, I.C.A.I.C.; ***Viktoria***, Zoo Palast Club B, 158 mins., Bulgaria/Romania, Viktoria Films; ***Happy to Be Different***, dffb-Kino, 97 mins., Italy, Rai Trade

11:40 ***Road***, CinemaxX 5, 102 mins., Ireland, The Works

11:45 ***Next Goal Wins***, Zoo Palast Club A, 93 mins., UK, K5 Mediagroup

11:50 ***His Wife***, Kino Arsenal 2, 107 mins., France, Other Angle Pictures

12:00 ***Beltracchi – The Art of Forgery***, Zoo Palast 2, 98 mins., Germany, Global Screen; ***Inside Love***, CinemaxX Studio 17, 100 mins., Spain, Latido Films

12:15 ***The Yellow Eyes of the Crocodiles***, MGB-Kino, 125 mins., France, Elle Driver

12:30 ***Concerning Violence***, CinemaxX Studio 18, 85 mins., Sweden/USA/Denmark, Films Boutique; ***Infinitely Polar Bear***, CineStar 7, 92 mins., USA, The Solution Entertainment Group; ***Tommy***, CinemaxX 8, 95 mins., Sweden, Svensk Filmindustri

12:40 ***Kid Detectives & the Secret of the White Lady***, CinemaxX Studio 15, 85 mins., Estonia, Estonian Film Institute; ***The Referee***, CinemaxX Studio 19, 92 mins., Italy, Le Pacte

12:45 ***I Put a Hit on You***, CinemaxX Studio 11, 75 mins., Canada, Double Dutch International; ***Mea Culpa***, CineStar 4, 87 mins., France, Gaumont; ***Heartland***, CinemaxX Studio 13, 78 mins., India, Cinemavault

12:50 ***Superchondriac***, CineStar 1, 107 mins., France, Pathé International; ***Love Me***, CineStar IMAX, 75 mins., Norway, Motlys

13:00 ***Down River***, Marriott 3, 92 mins., Canada, Gossamer Creative; ***20,000 Days on Earth***, CinemaxX 9, 95 mins., UK, HanWay Films; ***Thou Wast Mild and Lovely***, CinemaxX 1, 76 mins., USA, New Europe Film Sales; ***Mr Leos CaraX***, CineStar 5, 72 mins., France, Films Distribution

13:10 ***Broken Hill Blues***, CinemaxX Studio 16, 80 mins., Sweden, The Yellow Affair; ***Food Chains***, CinemaxX Studio 14, 82 mins., USA, Visit Films; ***Darling Trap***, dffb-Kino, 90 mins., France/Luxembourg/Belgium, Rezo

Films Boutique's *Infinitely Polar Bear*

13:15 ***The Mystery of Happiness***, CineStar 6, 93 mins., Argentina/Brazil, Filmsharks International; ***Firestorm***, CinemaxX Studio 12, 108 mins., China, Edko Films; ***N – The Madness of Reason***, CinemaxX 6, 102 mins., Belgium/Germany/Netherlands, Wide/Wide House

13:30 ***EL Mar, Mi Alma***, Zoo Palast Club A, 56 mins., Australia, Rebel Waltz Films; ***AB Negative***, Parliament, 90 mins., UK, Jinga Films

13:45 ***A Many Splintered Thing***, Zoo Palast 4, 90 mins., USA, Voltage Pictures; ***Guardian***, Kino Arsenal 2, 93 mins., Indonesia, Skylar Pictures; ***Viking Saga: The Darkest Day***, CinemaxX Studio 17, 88 mins., USA, VMI Worldwide; ***The Last Diamond***, CinemaxX 3, 105 mins., France, Other Angle Pictures

14:00 ***Electric Slide***, CinemaxX 2, 94 mins., USA, Myriad Pictures; ***Nothing Bad Can Happen***, Zoo Palast 2, 110 mins., Germany, Celluloid Dreams/Celluloid Nightmares

14:15 ***Swim Little Fish Swim***, CinemaxX Studio 19, 95 mins., France, Jour 2 Fête; ***Half of a Yellow Sun***, Zoo Palast 5, 106

SCREENING GUIDE

mins., UK/Nigeria, Metro International; ***The Way He Looks***, CinemaxX Studio 13, 96 mins., Brazil, Films Boutique; ***Biodegradable***, CinemaxX Studio 15, 104 mins., Dominican Republic, Moviehouse Entertainment; ***Parts per Billion***, CinemaxX 8, 95 mins., USA, XYZ Films; ***Cold Harbour***, Marriott 2, 76 mins., UK, Lightning Entertainment; ***Brasserie Romantique***, CinemaxX Studio 18, 102 mins., Belgium, Cinemavault; ***Living is Easy with Eyes Closed***, CineStar IMAX, 108 mins., Spain, 6 Sales; ***Private Violence***, Zoo Palast Club B, 82 mins., USA, Markay Media

14:20 ***The Art Rush***, CineStar 4, 87 mins., France, HanWay Films; ***Something Must Break***, CinemaxX 1, 90 mins., Sweden, Outplay

14:25 ***JerryMaya's Detective Agency: Von Broms' Secret***, MGB-Kino, 80 mins., Sweden/Norway, Svensk Filmindustri

14:35 ***Fack Ju Goehte/Suck Me Shakespeer***, CinemaxX Studio 14, 118 mins., Germany, Picture Tree International

14:40 ***Mexico's Most Wanted*** - By Invitation Only, CinemaxX Studio 16, 110 mins., Mexico, Mundial; ***Puzzle***, Marriott 3, 84 mins., Japan, Kadokawa Corporation

14:45 ***Cristo Rey***, CinemaxX Studio 11, 96 mins., Dominican Republic, The Little Film Company; ***Little Crushes***, dffb-Kino, 75 mins., Poland, Polish Film Institute; ***Land of the Bears***, CineStar 1, 86 mins., France, Kinology; ***Joker***, Zoo Palast Club A, 97 mins., USA/Kazakhstan, Birch Tree Entertainment, Inc.

14:50 ***Take Five***, CinemaxX 10, 100 mins., Italy, Minerva Pictures Group

14:55 ***The Last Showing***, CineStar 5, 89 mins., UK, SC Films International

15:00 ***Doctor Proctor's Fartpowder***, CineStar 6, 87 mins., Norway/Germany, TrustNordisk

15:15 ***She's Lost Control***, CinemaxX 6, 90 mins., USA,

15:25 ***Amsterdam***, CinemaxX Studio 17, 108 mins., Canada, Attraction Distribution

15:30 ***The Ultimate Accessory***, CinemaxX Studio 12, 109 mins., France, Wild Bunch

15:40 ***A Friggin' Christmas Miracle***, Parliament, 95 mins., USA, Hyde Park International; ***Kumiko, the Treasure Hunter***, CinemaxX 2, 105 mins., USA, Kathy Morgan International

15:45 ***Sleepover LA***, Zoo Palast Club B, 14 mins., USA, EAMS Productions; ***Boonie Bears: To the Rescue! 3D***, CinemaxX 3, 30 mins., China, All Rights Entertainment

15:50 ***Rhymes for Young Ghouls***, CinemaxX 1, 90 mins., Canada, Entertainment One; ***Best in Bed***, MGB-Kino, 87 mins., France, Rezo

15:55 ***7th Floor***, CineStar 4, 89 mins., Argentina/Spain, Film Factory Entertainment

16:00 ***52 Tuesdays***, CinemaxX Studio 13, 114 mins., Australia, Visit Films; ***The Samurai***, CinemaxX Studio 18, 79 mins., Germany, Salzgeber & Co.; ***Mon Ami***, CinemaxX 8, 93 mins., UK, Genesis Film Sales; ***Song from the Forest***, CinemaxX Studio 19, 97 mins., Germany, Deckert Distribution

16:05 ***Mt Zion***, dffb-Kino, 93 mins.,

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New Zealand, New Zealand Film

16:10 ***Land of Good Kids***, CinemaxX Studio 15, 79 mins., Russia, Amadeus Entertainment; ***Starry Eyes***, Marriott 3, 96 mins., USA, MPI Media Group

16:15 ***Love is the Perfect*** Crime, CineStar 1, 111 mins., France, Gaumont; ***Dragon Nest Rise of the Black Dragon***, CinemaxX 3, 30mins., China, All Rights Entertainment; ***The Tugendhat House***, Zoo Palast 2, 116 mins., Germany,; ***Gare du Nord***, Marriott 1, 119 mins., France, Doc & Film International

16:30 ***The Famous Five 3***, CinemaxX Studio 11, 94 mins., Germany, Beta Cinema

16:35 ***Man vs Trash***, CinemaxX Studio 16, 74 mins., France, Wide/ Wide House

16:40 ***Love is the Word***, CinemaxX Studio 14, 102 mins., Netherlands/ Belgium, Dutch Features Global Entertainment; ***Heavenly Sword***, CineStar 5, 90 mins., USA, TriCoast Worldwide

16:45 ***Under the Starry Sky***, CineStar 6, 88 mins., France/Senegal/Belgium, Films Distribution

17:00 ***The Second Coming 3D***, CinemaxX 3, 88 mins., Hong Kong, China/ Singapore, All Rights Entertainment

17:15 ***Beneath the Harvest Sky***, Zoo Palast Club B, 116 mins., USA, Sunny Side Up Films; ***10 Minutes***, CinemaxX 6, 93 mins., South Korea, Lotte Entertainment; ***The Revolt***, Marriott 2, 100 mins., USA, VMI Worldwide

17:30 ***Ping Pong Summer***, CinemaxX Studio 18, 92 mins., USA, Films Boutique; ***Everything We Loved***, MGB-Kino, 100 mins., New Zealand, Celluloid Dreams/Celluloid Nightmares; ***Frontera***, CinemaxX 1, 95 mins., USA, Myriad Pictures; ***The Rice Bomber***, CinemaxX Studio 12, 115 mins., Taiwan, Ablaze Image; ***Nice and Easy***, CinemaxX 2, 93 mins., France, Gaumont; ***Mirrors***, CinemaxX Studio 17, 138 mins., Russia, Intercinema Agency; ***Dementamania***, Parliament, 85 mins., UK, Stealth Media Group

17:40 ***Black Butler***, CinemaxX Studio 15, 119 mins., Japan, Gaga Corporation

17:45 ***Barefoot***, CinemaxX Studio 19, 90 mins., USA, Inception Film Partners; ***Free Ride***, dffb-Kino, 86 mins., USA, Bleiberg Entertainment

18:00 ***In Darkness We Fall***, CinemaxX Studio 13, 80 mins., Spain, Filmax International; ***We Always Lie to Strangers***, CinemaxX Studio 16, 108 mins., USA, Wide/Wide House

18:05 ***United Passions***, CinemaxX 4, 60 mins., France, TF1 International

18:15 ***A Thousand Times Goodnight***, CineStar 5, 117 mins., Norway/Sweden/ Ireland, Global Screen; ***Jealousy***, CinemaxX Studio 11, 77 mins., France, Wild Bunch

18:30 ***A Wolf at the Door*** - By Invitation Only, CineStar 6, 101 mins., Brazil, Mundial; ***The Last Day of August***, CinemaxX Studio 14, 85 mins., USA, Striped Entertainment

19:00 ***Young Ones***, CineStar 4, 100 mins., Ireland/UK, 6 Sales; ***Of Horses and Men***, Parliament, 81 mins., Argentina/Germany, Filmsharks International

19:15 ***Energized***, CinemaxX Studio 18, 91 mins., Austria, Memento Films International; ***The Identical***, dffb-Kino, 107 mins., USA, Vision Films; ***The Eternal Zero***, MGB-Kino, 144 mins., Japan, Toho; ***The Airstrip - Decampment of Modernism, Part III***, CinemaxX 6, 108 mins., Germany, Filmgalerie 451; ***Mafia Only Kills in Summer***, CinemaxX 2, 90 mins., Italy, Rai Trade; ***Crows: Explode***, CinemaxX Studio 19, 129 mins., Japan, TBS – Tokyo Broadcasting System Television

19:30 ***The Excursionist***, CinemaxX Studio 13, 110 mins., Lithuania, CineMark

19:45 ***Minerva Pictures Documentary Promo Reel***, CinemaxX Studio 15, 60 mins., Italy, Minerva Pictures Group

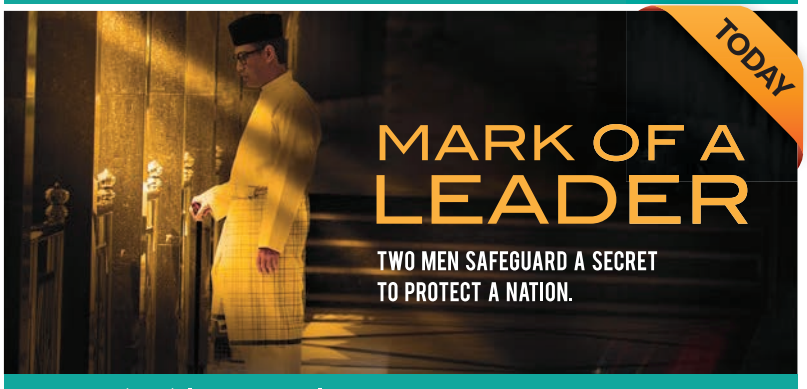
20:00 ***The Babadook***, CineStar 1, 94 mins., Australia, Entertainment One

21:30 ***Daughters***, CinemaxX 6, 92 mins., Germany, Alpha Violet THR

MALAYSIA at EFM 2014

Marriot - 107
Executive attending : **Rahmat Adam**
+6012-234 0294
rahmat@creativecontent.my
CCAM Creative Content Association Malaysia

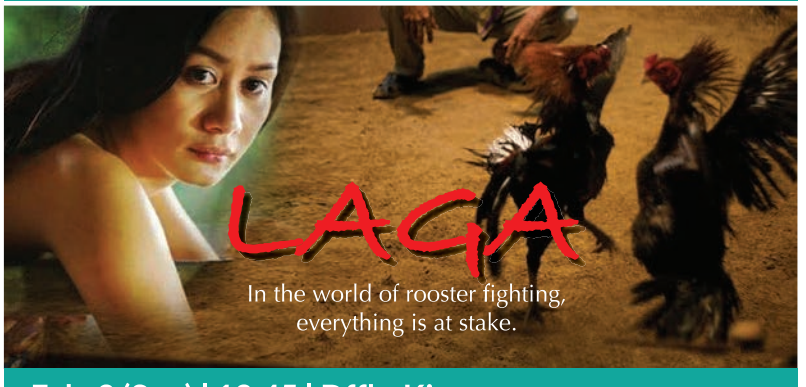
Market Premiere Screening



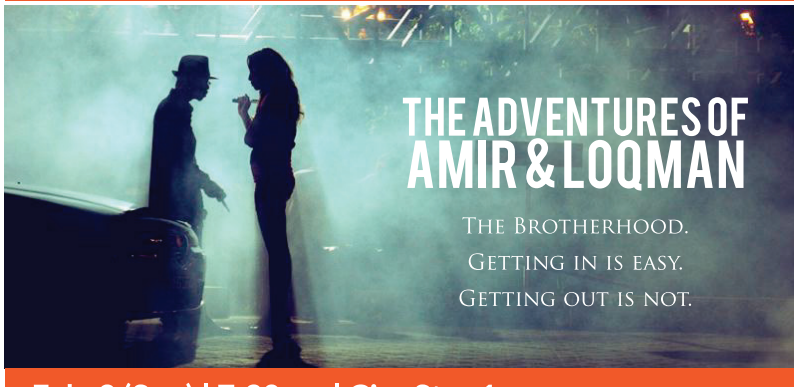
Feb. 7 (Fri) | 9:15am | Dffb- Kino

World Premiere Screening

Feb. 8 (Sat) | 11:55am | CinemaxX 5



Feb. 9 (Sun) | 12:45 | Dffb- Kino



Feb. 9 (Sun) | 7:30pm | CineStar 1

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CLARIUS

THE Hollywood REPORTER

8 Decades of *The Hollywood Reporter*

The most glamorous and memorable moments from a storied history

Anderson (left) and Owen Wilson during the 1998 shooting of *Rushmore*, which the two co-wrote.

Hollywood Report

Young Texans catch lightning in a 'Bottle'

"Bottle" background: For most young filmmakers struggling to break into Hollywood, there is no happy ending. Once in a blue moon, however, lightning does strike — as Wes Anderson and Owen Wilson found when Oscar-winning writer-director-producer James L. Brooks took them under his wing after seeing a short film they made and showed at the 1993 Sundance Film Festival called "Bottle Rocket."

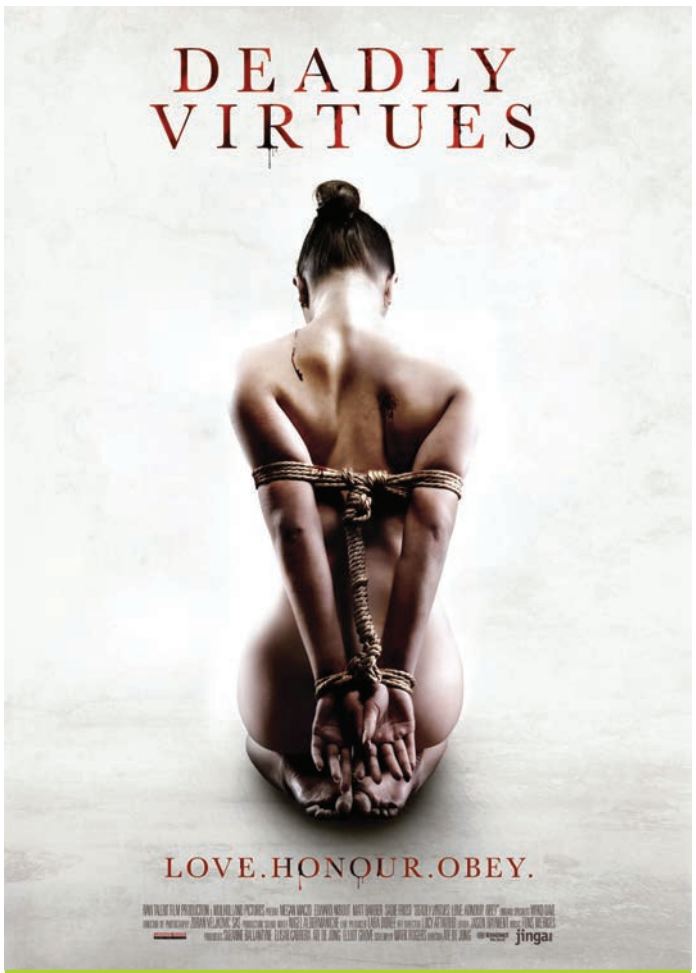
With Brooks' help, the young Texas filmmakers found the welcome mat out for them at Columbia Pictures, where they turned their short into a $5 million feature directed by Anderson, the film's co-writer with Wilson. Already generating strong early enthusiasm among critics, "Bottle" opens exclusively in New York, Los Angeles and Chicago next Wednesday and adds 27 more theaters in 10 other top markets Feb. 23. It grows by 20 more markets March 8, expand-

"It's so fresh that you guess it's everybody's debut, but the work is so good you don't know how they could start out that way," James L. Brooks says about "Bottle Rocket."

Wes Anderson and Owen Wilson went from a one-bedroom Dallas apartment to a *Grand Budapest Hotel*

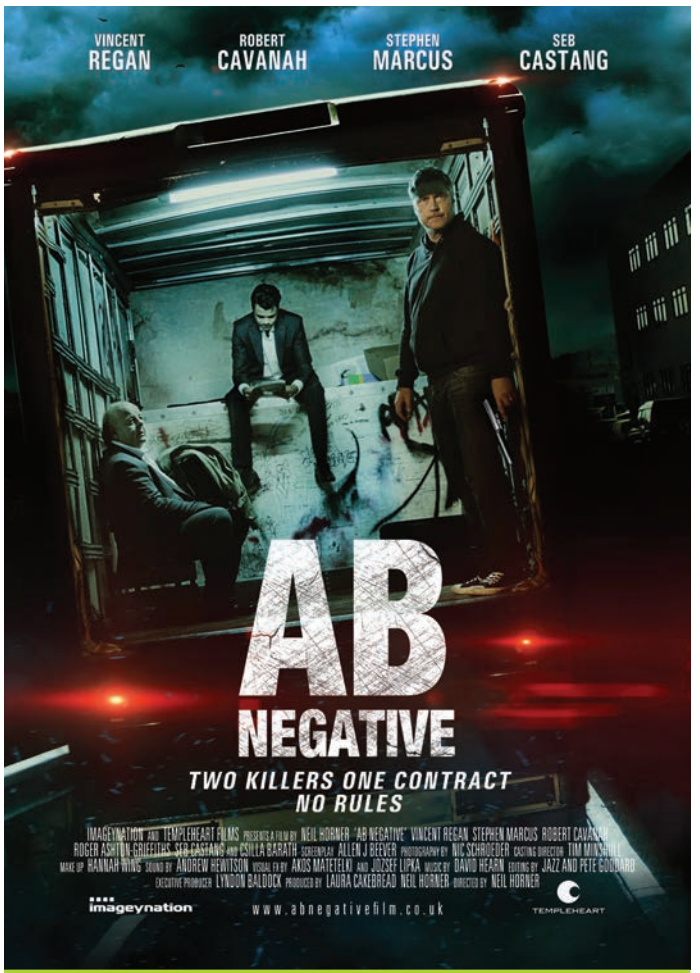
SINCE MAKING HIS film debut with the 13-minute short *Bottle Rocket* at Sundance in 1993, Wes Anderson has garnered three Oscar noms and been anointed "the next Scorsese" by no less than Martin Scorsese himself. He's also become known for his exacting attention to detail and the quirky characters brought to life by a recurring cast of collaborators including Bill Murray, who has starred in six Anderson titles, and Owen Wilson, whom he met in college at the University of Texas. The two made their debut (alongside Owen's brothers Luke and Andrew) with *Bottle Rocket*, which Anderson expanded into a $5 million feature after it caught the eye of director-producer James L. Brooks and executives at Columbia TriStar. Though not a commercial success, the film paved the way for *Rushmore* and the Golden Bear-nominated *The Royal Tenenbaums*, both of which Anderson and Owen co-wrote. "Owen and Wes see things in a similar way," says eldest Wilson brother Andrew. "They make each other laugh, and I think Wes recognizes that Owen is someone who can express his writing effectively." Before success found them, Andrew, Owen and Anderson shared a one-bedroom apartment in Dallas. "We didn't have any money, and the money that we did have we were using to buy film," says Andrew. "It was cold a lot in the place, and we didn't have heating. We ended up having to huddle in the bedroom all together for body warmth." Anderson, Murray and Owen return with *The Grand Budapest Hotel*, which opened the fest Feb. 6. — ALEXA GIRKOUT

MARY EVANS/RONALD GRANT/EVERETT COLLECTION



MARKET PREMIERE SCREENING **TOMORROW**

DEADLY VIRTUES: LOVE HONOUR. OBEY
DATE SATURDAY 8TH VENUE PARLIAMENT TIME 11:25AM



MARKET PREMIERE SCREENING **TODAY**

AB NEGATIVE
DATE FRIDAY 7TH VENUE PARLIAMENT TIME 13:30PM

SCREENING TODAY
@ 12:45 – CinemaxX 11

I PUT A HIT ON YOU

"it's admittedly hard to resist."
- The Playlist

"there's something so remarkably likable about I Put a Hit on You"
– Film Threat

"I truly wish more films would take this approach... Aaron Ashmore and Sara Canning were great"
- Canadian Film Review

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